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PETERS' IMPROVED
SCHOOL FOR THE FLUTE;

CONTAINING



ELEMENTS OF MUSIC,

INSTRUCTIONS FOR THE FLUTE,

RULES FOR FINGERING.

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IN THE MOST USEFUL

KEYS,

TOGETHER WITH

PROGRESSIVE LESSONS.

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WITH A LARGE SELECTION OF

COTILLIONS AND DANCE MUSIC

SUCH AS

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ALSO,

SCHOTTISCHES,

POLKAS,

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Etc., Etc.

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CORRECT MANNER OF HOLDING THE FLUTE,

AS TAUGHT BY THE CELEBRATED ARTISTS

ALEXANDER,

WRAGG,

DROUET,

BERBIGUER,

NICHOLSON,

CUDDY,

TULOU,

GABRIELSKY,



AND OTHERS.

The aim of this work is to give the Principles of the Art of Playing the Flute in the smallest space consistent with clearness and perspicuity. To attain this object in the shortest time, and with the least trouble to the Pupil, a strict adherence to the following regulations is indispensable

PETERS' IMPROVED SCHOOL FOR THE FLUTE.

ON HOLDING THE FLUTE.

The Flute should rest on the lower part of the third joint of the fore-finger of the left hand. The thumb of the left hand should be placed a little below the first hole on the side of the instrument.

Place the thumb of the right hand under the fourth hole, and the little finger of the same hand just over the D \sharp key.

When the fingers do not cover the holes, they should be held exactly over them, at a distance not exceeding half an inch, in order that they may be used with facility when required.

ON TONE.

To obtain a firm, brilliant Tone, should constitute the primary object of the pupil's attention. The instrument being held as before described, and all the fingers off the holes, the embouchure, or mouth-hole, should be turned a little inward, and placed firmly against the center of the under lip, so that it covers nearly one-half of the embouchure.

THE TONGUE.

The Flute being placed and the lips formed as above described, the pupil should try to acquire a correct intonation, or method of sounding, by pronouncing the word *too* at the commencement of each note of the scale. Should it be required to produce notes in quick succession, it will be found much easier to say *too-*le**, *too-*le**, etc., instead of *too*, *too*, *too*, *too*.

THE FOUR-KEYED FLUTE.

A four-keyed Flute has many advantages over a Flute with but one key, inasmuch as the intonation of the various notes affected by the keys is much more perfect. In addition to the superior intonation, the four-keyed Flute enables the performer to play with ease in a variety of keys that are altogether unsuited to a Flute with but one key.

THE SIX-KEYED FLUTE.

A Flute with six keys enables the performer to produce two semitones in a more perfect manner than can be done on a Flute with four keys; it also gives a greater variety to the fingering to certain passages, and renders them much easier to perform.

THE EIGHT-KEYED FLUTE.

An eight-keyed Flute has an advantage over a Flute with four or six keys, inasmuch as its scale extends down to C \sharp and C \natural , thus enabling the performer to play in any key that music for the *Voice*, *Piano-forte*, or *Violin*, is usually written.

GENERAL REMARKS.

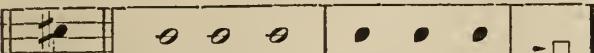
The series of progressive lessons, and the pleasing melodies introduced into this work, will be found both instructive and pleasing. Experience proves that familiar and beautiful melodies can be arranged in a manner better calculated to improve, than dry and uninteresting pieces.

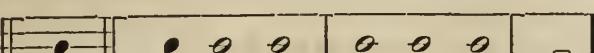
A COMPLETE SCALE OR GAMUT FOR A FLUTE WITH ONE KEY.

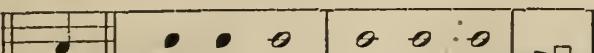
The Pupil should begin at the lowest note and read upwards.

Lower Octave.

D 

C# 

B 

A 

G 

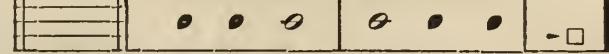
F# 

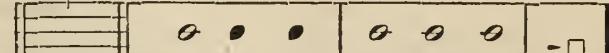
E 

D 

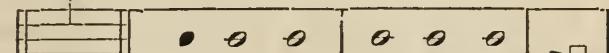
Left hand. Right hand. Key.

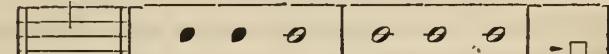
Upper Octave.

E 

D 

C# 

B 

A 

G 

F# 

E 

Left hand. Right hand. Key.

The six cyphers in the above scale, represent the six Holes of the Flute. The holes thus - \square or - \blacksquare denote the keys. The white cyphers denote the open notes, and the black cyphers the closed notes.

THE ELEMENTS OF MUSIC.

THE NOTES, THE CLEFS, AND THE GAMUT.

ALL musical sounds which the ear can embrace, have been determined, noted, and classified. They are called by these seven words: *do, re, mi, fa, sol, la, si*; or by the letters C, D, E, F, G, A, B.

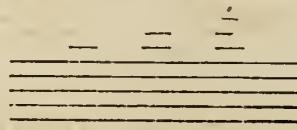
Each of these different sounds, as well as the character which represents it, bears the generic term of **NOTE**.

The notes are written on or between five right parallel *Lines*, which form a **STAVE**. The intervals between the lines are called *Spaces*. The lines and spaces are counted from the lowest upwards.

—LINES.—	4	5	—SPACES.—	3	4
—	2	3	—	2	3

LEGER LINES are written above or below the stave, when those of the stave are insufficient.

LEGER LINES ABOVE.



LEGER LINES BELOW.



The notes, without regard to their form, are distinguished, as to mere sound, by their position on the stave. To establish their names, it is also necessary that a sign, called a **CLEF**, should be placed at the beginning of each stave.

**CLEF OF SOL, or G,
or TREBLE CLEF.**



**CLEF OF FA, or F,
or BASE CLEF.**



Examples of the Clefs of SOL, or G, and FA, or F, which are the ones generally used in modern Music.

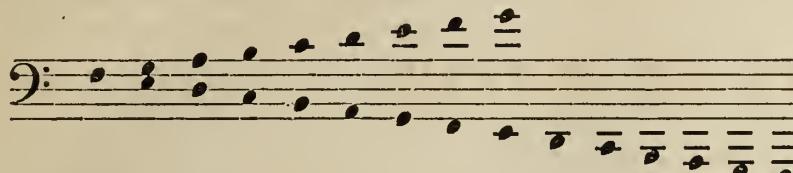
G A B C D E F G A B C D E F
sol la si do re mi fa sol la si do re mi fa



G F E D C B A G F
sol fa mi re do si la sol fa

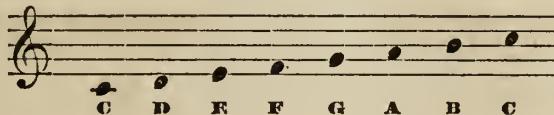
ELEMENTS OF MUSIC.

F G A B C D E F G
fa sol la si do re mi fa sol



F E D C B A G F E D C B A G F
fa mi re do si la sol fa mi re do si la sol fa

The union of these seven notes in their regular order, with the repetition of the first, forms the GAMUT.



Piano-Forte, Melodeon, and Organ Music, is written on two staves connected by a BRACE; the upper stave serves for the Clef of *sol*, or G, and the lower for that of *fa*, or F.



Music for the Flute, Violin, Clarionet, Guitar, &c., is written in the *sol*, or G Clef. The Brace is used however in Duetts for two Flutes, Violins, &c.



THE VALUE OF NOTES, OF THE DOT, AND THE TRIPLET.

The relative duration is called the *Value of the Note*, and is shown by the peculiar form of each note.

Comparative Table of the Relative Value of notes.

One whole note is equal to



Two Half notes, or



Four Quarter notes, or



Eight 8th notes, or



Sixteen 16th notes, or



Thirty-two 32d notes.



ELEMENTS OF MUSIC.

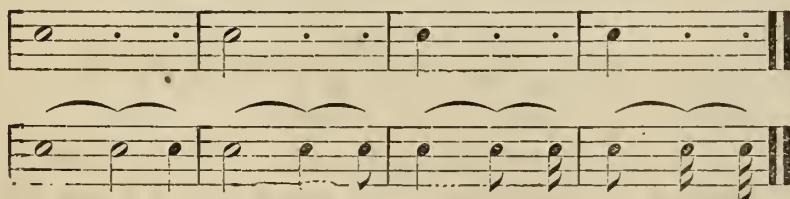
THE DOT AND DOUBLE DOT.

A dot, placed after a note, increases its value one half: Thus, a dotted whole note is equal to three half notes, a dotted half note to three quarter notes, a dotted quarter note to three eighth notes, a dotted eighth note to three sixteenth notes, &c.

Dotted Whole Note. Dotted Half Note. Dotted Quarter Note. 8th Note. 16th Note. 32nd Note.



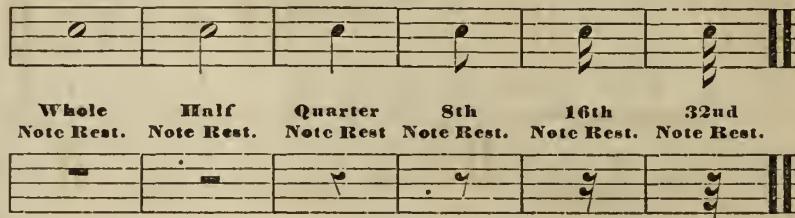
When a second dot is added to the first, following a whole note, half note, quarter note, eighth note, or sixteenth note, &c., the value is equal to half that of the first.



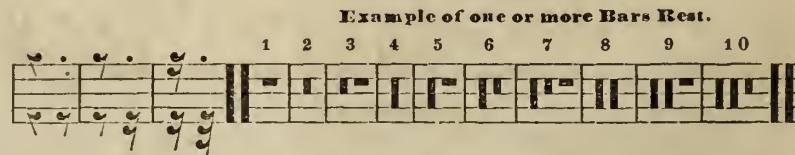
THE RESTS.

RESTS, in a composition, show that the music ceases to be performed during certain intervals of time. They afford repose to the singer and player, prevent confusion between phrases, or members of phrases, and aid in producing musical effects.

The rests have values corresponding to those of the notes: thus, the *whole note rest* is equal in duration to the whole note; the *half note rest* to the half note; the *quarter note rest* to the quarter note; the *eighth note rest* to the eighth note, &c.

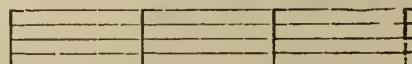


The single and double dot, which were explained in the preceding section, are also placed after the rests, and augment their value in the same proportion.



THE SIGNS OF THE MEASURE.

All the component parts of a piece of music are divided equally into portions, called MEASURES. Each measure is placed between two lines, called Bars.



ELEMENTS OF MUSIC.

Measures are also divided into fractional parts called *Beats*. Measures containing four, three, or two beats, and those included under the head of *three-eight* and *six-eight* time, are the most in use.

Measure with 4 beats, called Common Time. **Measure with 2 beats, called Two-four Time.** **Measure with 3 beats, called Three-four Time.**

Three-eight Time. Six-eight Time.

In common, two-four, and three-four time, the value of a quarter note establishes the beats; in three-eight time, that of an eighth note is used.

FOUR BEATS.

1 2 and 3 4 1 2 and 3 4 1 and 2 and 1 and 2 and

THREE BEATS.

1 2 3 1 2 3 12 3 1 2 3 1 2 3 12 3 12 3

When three notes are played in the time of two, or six in the time of four, such groups are called **TRIPLET'S**; and, to render them plain, it is usual to place the figure 3 over the three notes taken for two, and the figure 6 over the six notes taken for four.

The time should be counted by the value of the Triplet.

THE INTERVALS.

The distance from one note to another is called an **INTERVAL**. The major gamut is composed of five tones and two semitones.

Do Re Mi Fa Sol La Si Do

HALF-TONE. HALF-TONE.

TONE. TONE. TONE. TONE. TONE. TONE.

C D E F G A B C

THE SHARP, THE FLAT, AND THE NATURAL.

A **SHARP** (\sharp) before a note raises it a semitone.

A **FLAT** (\flat) on the contrary, before a note, lowers it a semitone.

Flats and sharps are either at the commencement of a piece after the clef, or *accidentally* before a note.

ACCIDENTAL SHARP.

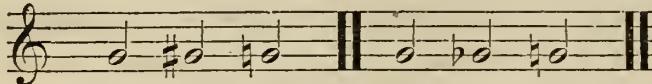
ACCIDENTAL FLAT.

ELEMENTS OF MUSIC.

When these signs are at the commencement of a piece, all notes on the same line and space (and all other notes bearing the same name) are affected by them.

If they occur *accidentally* before a particular note, they affect only it, and others of the same name, during a single measure.

A NATURAL (h) serves to annul a sharp, or flat, by restoring a note to its former position.



Flats and sharps are placed after the Clef in the following order:



A DOUBLE SHARP, ($\sharp\sharp$) raises a note a tone, and a DOUBLE FLAT, ($\flat\flat$) lowers it a tone.

THE MODES.

There are two Modes,—the *Major* and *Minor*.

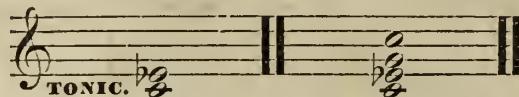
In the major mode, there are two tones from the first note, called the *tonic*, to the *third*.

MAJOR THIRD. MAJOR CHORD.



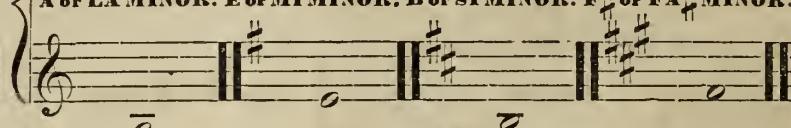
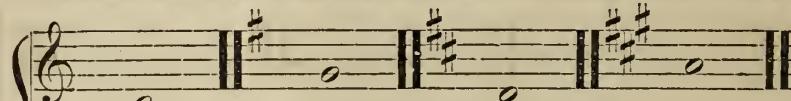
In the minor mode, there are but one tone and one semitone, from the *tonic* to the *third*.

MINOR THUR. MINOR CHORUS.



A minor is said to be the relative of the major, when both are expressed by the same number of sharps or flats.

GER DO MAJOR; GER SOL MAJOR; PER RE MAJOR; AER LA MAJOR.



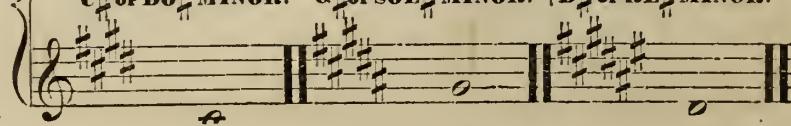
FOR MI MAJOR.

B OR SI MAJOR.

FOR FA MAJOR.



CHORDS IN MINOR: G-CHORD MINOR: D-CHORD MINOR.



ELEMENTS OF MUSIC.

G \flat or SOL \flat MAJOR. D \flat or RE \flat MAJOR. A \flat or LA \flat MAJOR.

Three staves of music in treble clef. The first staff has a G-flat clef and a key signature of one flat. The second staff has a D-flat clef and a key signature of two flats. The third staff has an A-flat clef and a key signature of three flats. Each staff consists of three measures followed by a double bar line.

E \flat or MI \flat MINOR. B \flat or SI \flat MINOR. F or FA MINOR.

E \flat or MI \flat MAJOR. B \flat or SI \flat MAJOR. F or FA MAJOR.

Three staves of music in treble clef. The first staff has an E-flat clef and a key signature of one flat. The second staff has a B-flat clef and a key signature of two flats. The third staff has an F clef and a key signature of one flat. Each staff consists of three measures followed by a double bar line.

C or DO MINOR. G or SOL MINOR. D or RE MINOR.

Each major and minor key bears the name of the tonic of its gamut. The tonic of any major key, with sharps, is the note one semitone above the last sharp after the clef.

G or SOL MAJOR.

One staff of music in treble clef with a G clef and a key signature of one sharp. It consists of three measures followed by a double bar line.

The note above the F is G.

D or RE MAJOR.

One staff of music in treble clef with a D clef and a key signature of one sharp. It consists of three measures followed by a double bar line.

The note above the C is D.

The tonic of the relative minor is, on the contrary, the note below the last sharp.

E or MI MINOR.

One staff of music in treble clef with an E clef and a key signature of one sharp. It consists of three measures followed by a double bar line.

The note below the F is E.

B or SI MINOR.

One staff of music in treble clef with a B clef and a key signature of one sharp. It consists of three measures followed by a double bar line.

The note below the C is B.

The tonic of any major key, with flats, is the fourth note above the last flat.

F or FA MAJOR.

One staff of music in treble clef with an F clef and a key signature of one flat. It consists of three measures followed by a double bar line.

The fourth note above B is F.

B \flat or SI \flat MAJOR.

One staff of music in treble clef with a B-flat clef and a key signature of two flats. It consists of three measures followed by a double bar line.

The fourth note above E is B-flat.

The tonic of the relative minor, is the fifth note below the last flat.

DO or RE MINOR.

One staff of music in treble clef with a D clef and a key signature of one flat. It consists of three measures followed by a double bar line.

G or SOL MINOR.

One staff of music in treble clef with a G clef and a key signature of one sharp. It consists of three measures followed by a double bar line.

The fifth note below the B-flat is D. The fifth note below the E-flat is G.

The keys which have neither a sharp nor flat at the clef, are C, or *do* natural major, and its relative, A, or *la* minor.

ARTICULATION.

As variety is the greatest charm of music, several different styles of articulating the notes are used to assist in producing it. There are three styles of ARTICULATION,—the detached, the pointed, and the flowing. The two first are technically called *Staccato*, and the last, *Slurred*, or *Legato*.

A *Staccato*, or pointed note, (•) is played in a short and precise manner.

One staff of music in treble clef with a G clef and a key signature of one sharp. It consists of three measures followed by a double bar line. The notes are marked with dots (•) indicating staccato articulation.

ELEMENTS OF MUSIC

A *Staccato*, or dotted note (•), is played in a less detached style than the former.



Slurring, or playing a passage *legato*, is to make the notes flow in a connected manner. The mark of the slur is shown by a curved line.



The slur (—) takes the name of *Syncopation* when connecting two similar notes, one of which is placed on an unaccented, and the other on an accented beat of the same measure, or of two consecutive measures.



An *APPOGGIATURA* is a grace note placed above or below a principal note. When below, it ought never to be at a greater distance than a semitone; as any other interval belongs to the *Portamento* of vocal music.

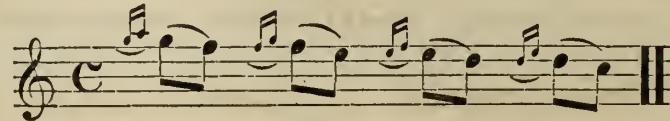
A small note is generally half the value of the principal note; there are instances, however, when its value is greater.



An *Acciaccatura* is played with rapidity, without reference to the value of the principal note; it is usual to cross it with a small line.



A **DOUBLE APPOGGIATURA** is played in a light and connected manner.

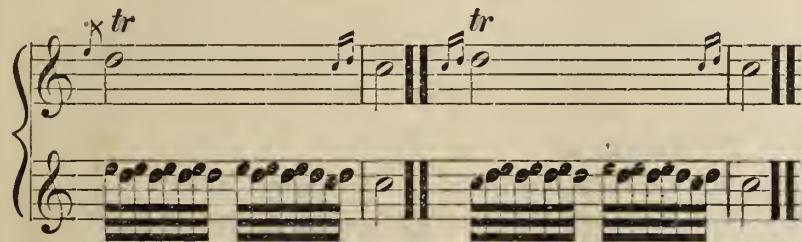


A **TURN** is composed of three grace notes placed before or after a principal note. In the first instance the small notes are written; and in the second they are expressed by the sign ~.



ELEMENTS OF MUSIC.

A **TRILL** is composed of two notes, struck alternately, and following each other regularly in the gamut. It has a principal note, which is expressed, and a secondary note, not always written, but understood to be above the other. It is indicated by the two letters *tr.*



THE ACCENTS.

Accents are shown by signs, or by words, generally Italian.

The sign — marks that the sound should be progressively increased.

The sign — marks that the sound should be diminished in the same manner.

The words used for the purpose of accentuation are very numerous; the following list includes the principal ones, with their signification:

Piano, or simply the letter *p*; sweet, soft.

Pianissimo, or simply *pp*; very sweet and soft.

Dolce, or *dol*; sweet.

Forte, or *f*; loud.

Fortissimo, or *ff*; very loud.

Mezzo Forte, or *mf*; half loud.

Rinforzando, or *rinf*, or *rfz*; rendering the sound loud, but not suddenly.

Sforzando, or *sf*, *sfz*; rendering the sound suddenly loud.

Crescendo, or *cres*; increasing gradually in loudness.

Decrescendo, or *decrez*; Diminishing the loudness.

Smorzando, or *smorz*; Smothering the sound by degrees.

Espressivo; expressive.

Affetuoso; affectionate, tender.

Maestoso; majestic.

Cantabile; in a graceful, singing style.

Con Espressivo; with expression.

Legato; slurred, flowing.

Leggiero; light.

Con Anima; with feeling.

Con Spirito; with spirit.

Con Grazia; with grace.

Con Gusto; with taste.

Con Delicatezza; with delicacy.

Con Fuoco; with fire.

Con Forza; with force.

Con Calore; with heat.

Con Brio, or *brioso*; with brilliancy, brilliant.

Agitato; agitated.

Scherzando; playful.

Mosso; animated.

Sempre; always.

ELEMENTS OF MUSIC.

DIFFERENT SIGNS AND ABBREVIATIONS USED IN WRITING MUSIC.

The sign  shows that the player must return to a similar sign, and continue to the word *Fine*. When the return extends to the commencement of the piece, it is usual to prefix the letters D. C., the abbreviation of the Italian words, *Da Capo*, "from the beginning."

The main divisions in a piece of music are expressed by a DOUBLE BAR .

When *Dots* are added before the bar, thus,   they show that the division previous to it is repeated; when after, thus,   that the division following is repeated.

A PAUSE  marks that a beat of the bar is suspended, and that a note, or rest, must be prolonged for a certain space of time.

A pause over a rest, should be treated in a similar manner.



In order to avoid the multiplication of leger lines, it is customary to write very high passages an octave lower than their actual pitch, with this mark, *8va. -----*, over them, showing that they must be played an octave above.

8va -----

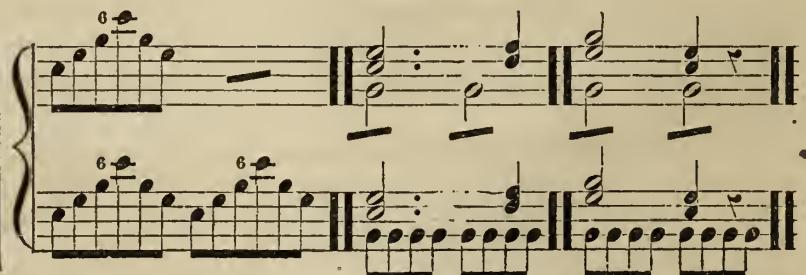


ABBREVIATIONS are employed in written music to avoid repetitions of a single note or passage; thus, in place of writing four 16th notes of *do*, a quarter note alone, marked with two thick, short lines, is used, &c.

WRITTEN.



EFFECT.



A DICTIONARY OF MUSICAL TERMS.

A; an Italian preposition, meaning to, in, hy, at, &c.
Accelerando; accelerating the time, gradually faster and faster.

Adagio, or *Adasio*; slow.

Adagio Assai, or *Molto*; very slow.

Ad Libitum; at pleasure.

Affetuoso; tender and affecting.

Agitato; with agitation.

Alla Capella; in church style.

Allegretto; less quick than *Allegro*.

Allegro; quick.

Allegro Assai; very quick.

Allegro ma non troppo; quick, but not too quick.

Amabile; in a gentle and tender style.

Amateur; a lover but not a professor of music.

Amen; so be it; pronounced, in singing, *Ah-men*.

Amoroso, or *Con Affetto*; affectionately, tenderly.

Andante; gentle, distinct, and rather slow, yet connected.

Andantino; somewhat quicker than *Andante*.

Animo, or *Con Animo*; with spirit, courage, and boldness.

Antiphone; music sung in alternate parts.

Ardito; with ardor and spirit.

Arioso; in a light, airy, singing manner.

A tempo; in time.

A tempo giusto; in strict and exact time.

Ben Marcato; in a pointed and well-marked manner.

Bis; twice.

Brillante; brilliant, gay, shining, sparkling.

Cadence; closing strain, also a fanciful extemporaneous embellishment at the close of a song.

Cadenza; same as the second use of *Cadence*. See *Cadence*.

Cantando; softer and slower.

Cantabile; graceful singing style; a pleasing, flowing melody.

Canto; the treble part in a chorus.

Choir; a company or band of singers; also that part of a church appropriated to the singers.

Chorist, or *Chorister*; a member of a choir of singers.

Cil, or *Cin*; with.

Cil Arco; with the bow.

Comodo, or *Ommodo*; in an easy and unrestrained manner.

Con Affetto; with expression.

Con Dolcezza; with delicacy.

Con Dolore, or *Con Duolo*; with mournful expression.

Conductor; one who superintends a musical performance; same as *Music Director*.

Con Energetico; with energy.

Con Espressione; with expression.

Con Fuoco; with ardor, fire.

Con Grazia; with grace and elegance.

Con Impeto; with force, energy.

Con Justo; with chaste exactness.

Con Moto; with emotion.

Con Spirito; with spirit, animation.

Coro; chorus.

Da; for, from, of.

Duet; for two voices or instruments.

Diminuendo; gradually diminishing the sound.

Di; and.

Di Capella; church-master, or conductor of church music.

Marcato; strong and marked style.

Messa di Voce; moderate swell.

Moderato, or *Moderatamente*; moderately, in moderate time.

Molto; much or very.

Molto Voce; with a full voice.

Morenado; gradually dying away.

Mordente; a heat, or transient shake.

Mosso; motion.

Moto; motion. *Andante con Moto*; quicker than *Andante*.

Non; not. *Non troppo*; not too much.

Organo; the organ.

Orchestra; a company or band of instrumental performers; that part

of a theatre occupied by the band.

Pastorale; applied to graceful movements in sextuple time.

Perdendo, or *Perdendosi*; same as *Lentando*.

Piu; more. *Piu Mosso*; with more motion, faster.

Pizzicato; snapping the violin string with the fingers.

Poco; a little. *Poco Adagio*; a little slow.

Poco a Poco; by degrees, gradually.

Portamento; the manner of sustaining and conducting the voice from

one sound to another.

Precentor; conductor, leader of a choir.

Presto; quick.

Prestissimo; very quick.

Rallentando, *Allentando* or *Slentando*; slower and softer by degrees.

Recitando; a speaking manner of performance.

Recitante; in the style of recitation.

Recitative; musical declamation.

Rinforzando, *Rinf*, or *Rinforzo*; suddenly increasing in power. —

Ritenuto; retained.

Ritardando; slackening the time.

Semplice; chaste, simple.

Sempre; throughout, always, as *Sempre Forte*, loud throughout.

Senza; without; as, *Senza Organo*, without the organ.

Sforzando, or *Sforzato*; with strong force or emphasis, rapidly diminish-.

ishing. —

Siciliana; a movement of light, graceful character.

Smorendo, *Smorzando*; dying away.

Soave, *Soavemente*; sweet, sweetly.

Solfeggio; a vocal exercise.

Solo; for a single voice or instrument.

Sostenuto; sustained.

Sotto; under, below. *Sotto Voce*; with subdued voice.

Spiritoso, *Con Spirito*; with spirit and animation.

Staccato; short, detached, distinct.

Subito; quick.

Tace, or *Tacet*; silent, or he silent.

Tardo; slow.

Tasto Solo; without chords.

Tempo; time. *Tempo a piacere*; time at pleasure.

Tempo di Marcia; time of a march.

Tempo Giusto; in exact time.

Ten Tenuto; hold on. See *Sostenuto*.

Tutti; the whole, full chorus.

Un; a; as, *Un Poco*, a little.

Va; go on; as *Va Crescendo*, continue to increase.

Verse; same as *Solo*.

Vigoroso; bold, energetic.

Virace; quick and cheerful.

Virtuoso; a proficient in art.

Voce di Petto; the chest voice.

Voce di Testa; the head voice.

Voce Sola; voice alone.

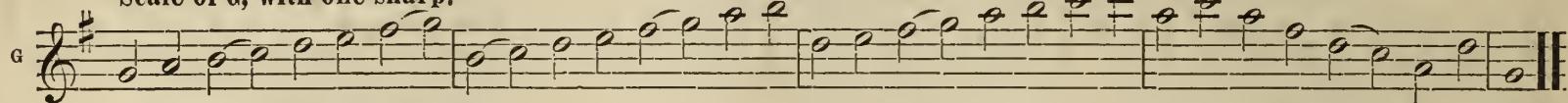
Vob Subito; turn over quickly.

SCALES FOR THE FLUTE.

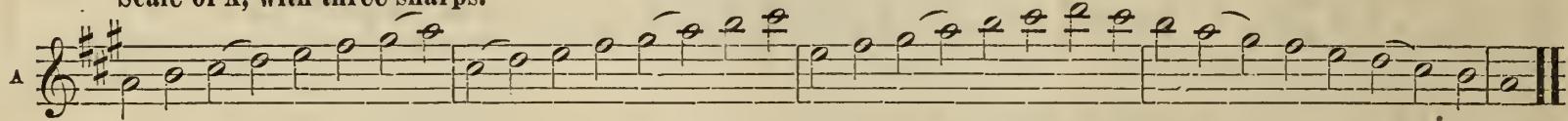
Scale of D, with two sharps.



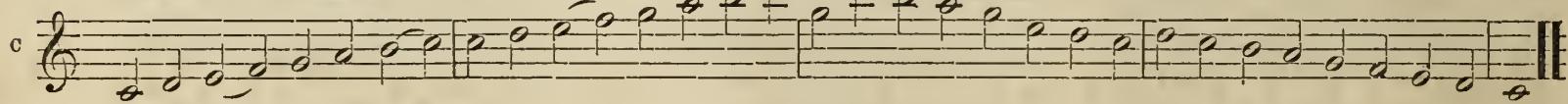
Scale of G, with one sharp.



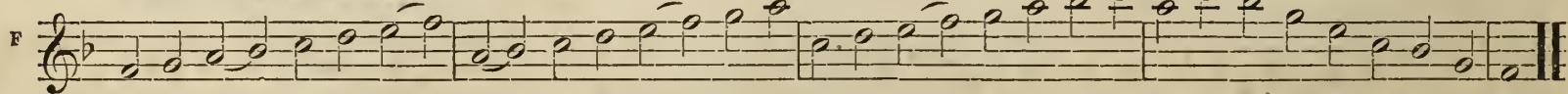
Scale of A, with three sharps.



Scale of C. — Natural.



Scale of F with one flat.



Scale of Bb, with two flats.



A COMPLETE SCALE OF SEMITONES FOR A FLUTE WITH 4, 6, OR 8 KEYS.

B[#]
or
C_b

A[#]
or
B_b

G[#]
or
A_b

D[#]
or
F_b

E[#]
or
G_b

C[#]
or
D_b

C

Sva.

A

Sva.

G

Sva.

F[#]
or
G_b

Sva.

E[#]
or
F_b

E

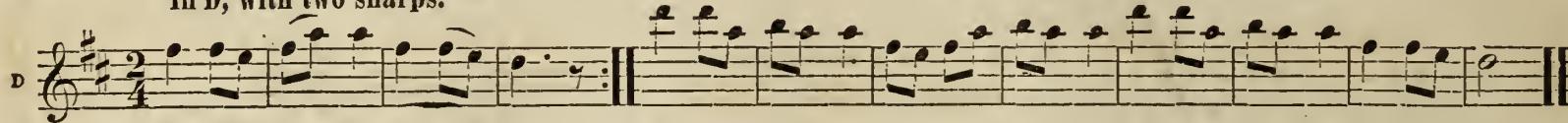
D[#]
or
E_b

C[#]
or
D_b

TRANSPOSITION OF SCALES.

Transposition consists of changing a piece of music from one key to another key. A tune may be difficult in one key, but very easy in another, as may be seen by the following examples.

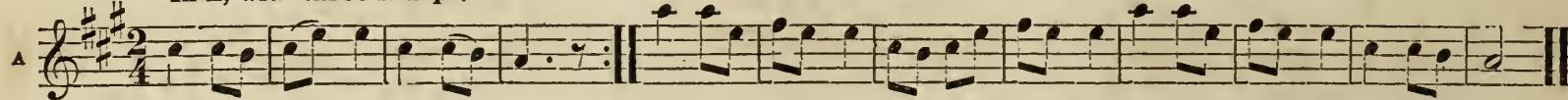
In D, with two sharps.



In G, with one sharp.



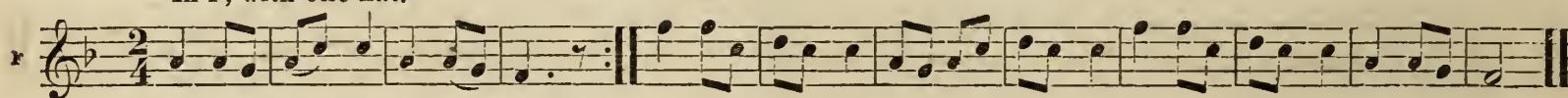
In A, with three sharps.



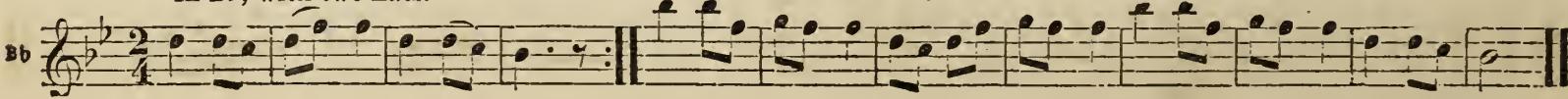
In C, natural.



In F, with one flat.



In Bb, with two flats.



DOUBLE TONGUEING.

Articulation is best produced on the flute by pronouncing the syllable *Too* for each note when the music is slow and not slurred. When the time is quick, pronounce the word *Too-TLE*. In triplets pronounce *Too-TLE* *Too*. When slurs are placed over two, three or more notes, the syllable *Too* should be pronounced to the first note only, as in the following examples.

A musical score for 'Tootle-tootle-tootle' featuring five staves of music with lyrics. The music is in common time (indicated by '3/4' in the first staff) and consists of various rhythmic patterns including eighth and sixteenth notes, and rests. The lyrics are: 'Tootle-tootle-tootle-tootle-tootle-tootle' (first staff), 'Tootle tootle' (second staff), 'Tootle tootle &c.' (third staff), 'Tootle tootle tootile' (fourth staff), and 'Too too - tile too too - tie too' (fifth staff). The score is set on a five-line staff with a treble clef and a key signature of one sharp (F#).

PROGRESSIVE LESSONS.

Count four in each measure.

PROGRESSIVE LESSONS.

Legato, or slurred notes.

PROGRESSIVE LESSONS.

Count six eighths in a measure.

PROGRESSIVE LESSONS.

Mind the dotted quarter note.

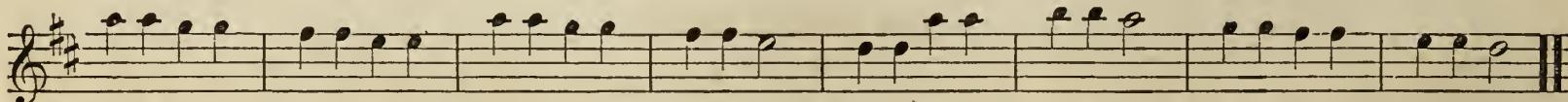
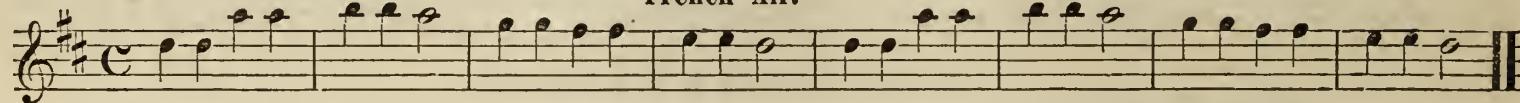
POPULAR MELODIES.

ARRANGED IN PROGRESSIVE ORDER

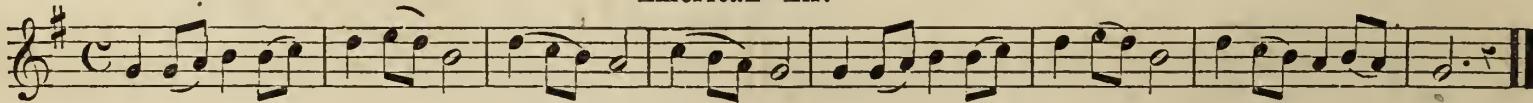
Italian Air.



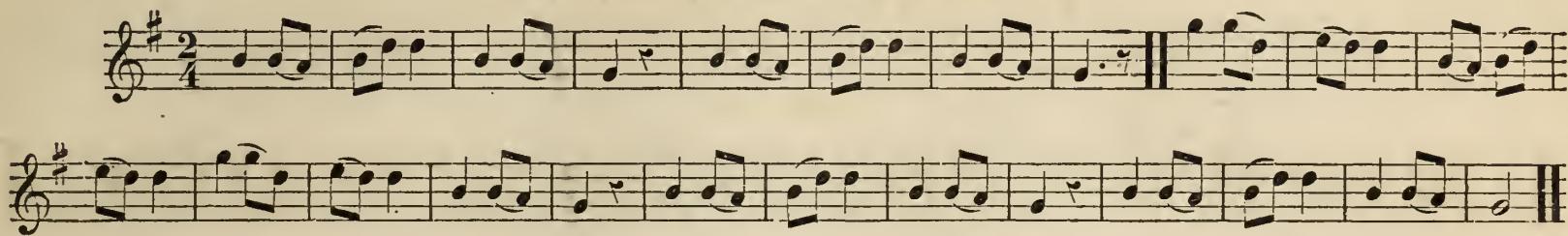
French Air.



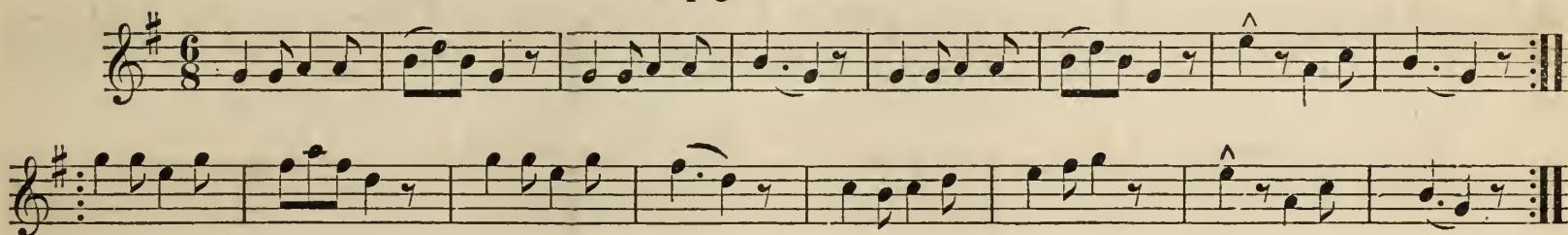
American Air.



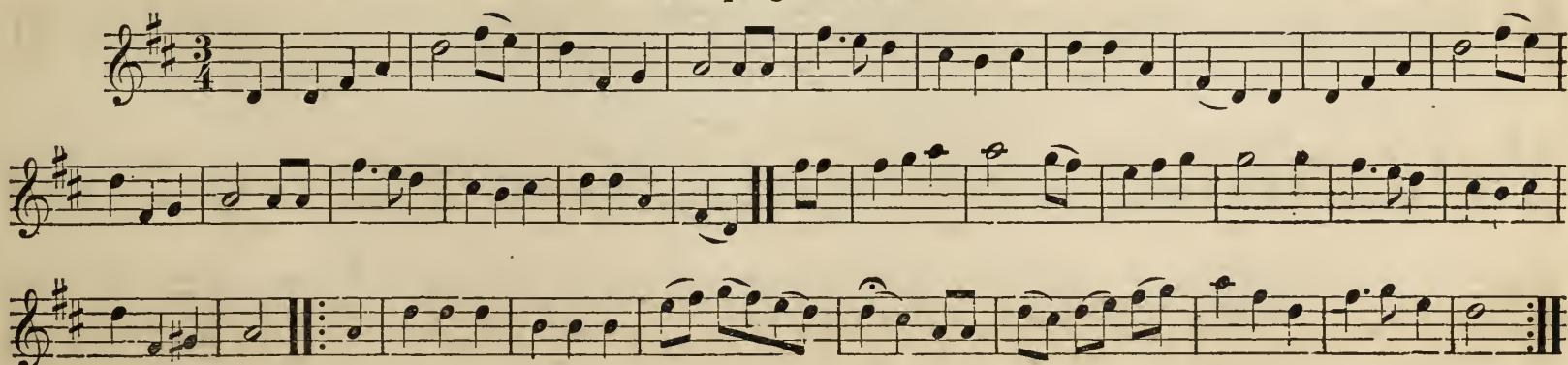
English Air.



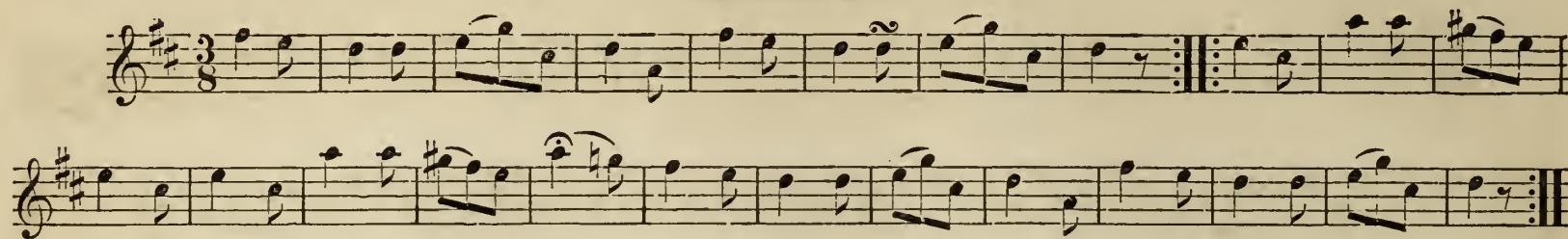
Pop goes the Weasel.



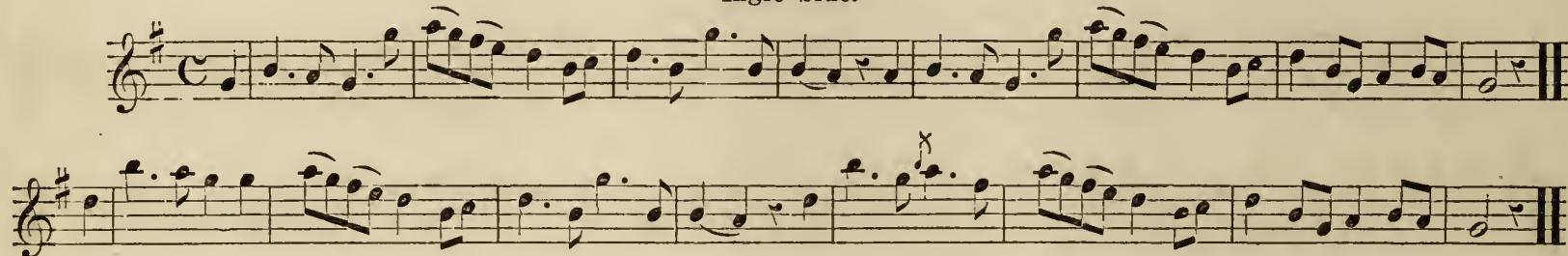
Star Spangled Banner.



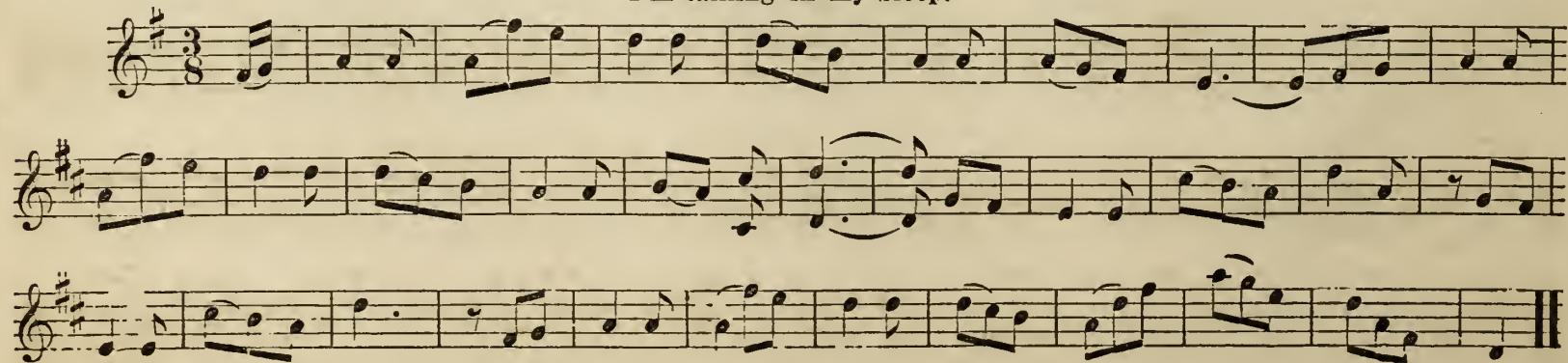
Hours there were



Ingle Side.



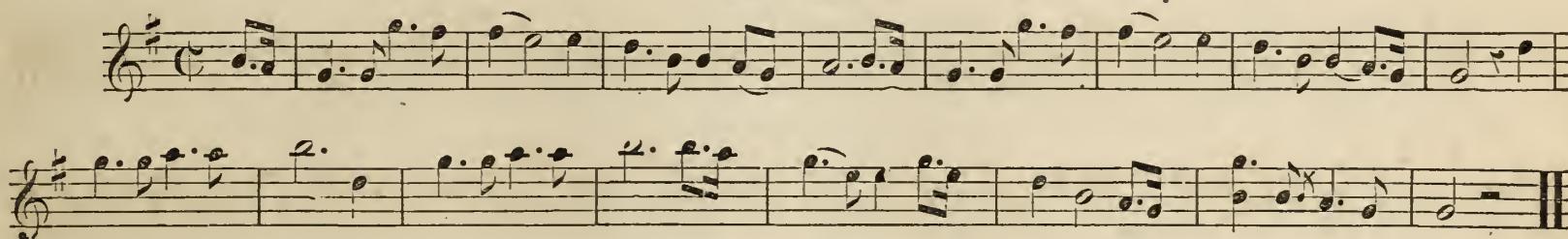
I'm talking in my Sleep.



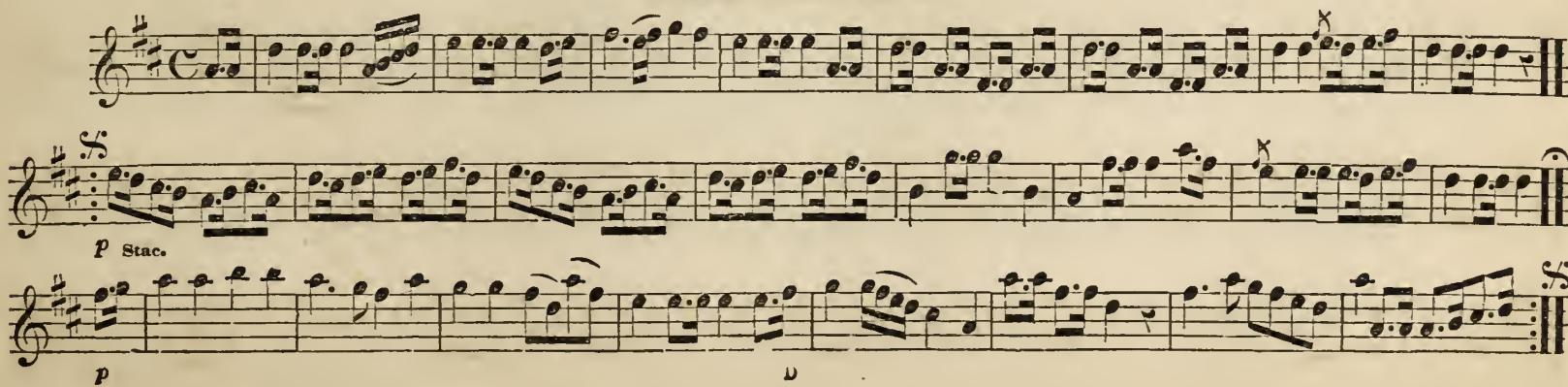
I'm a Pilgrim.



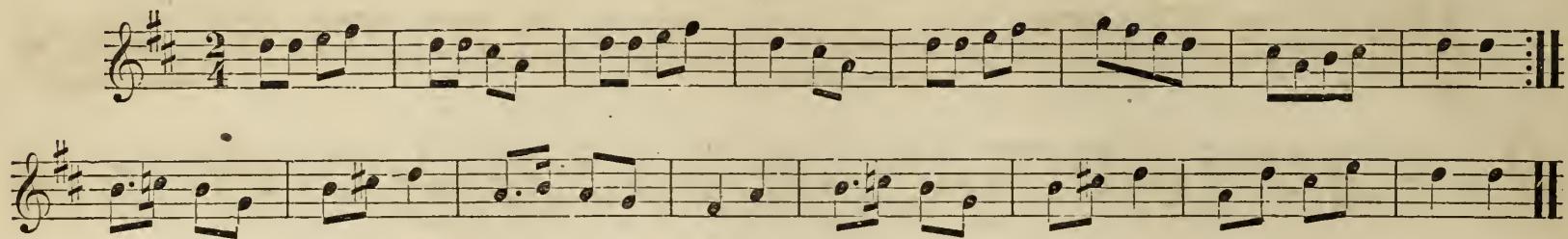
Annie Laurie.



Danish Grand March.



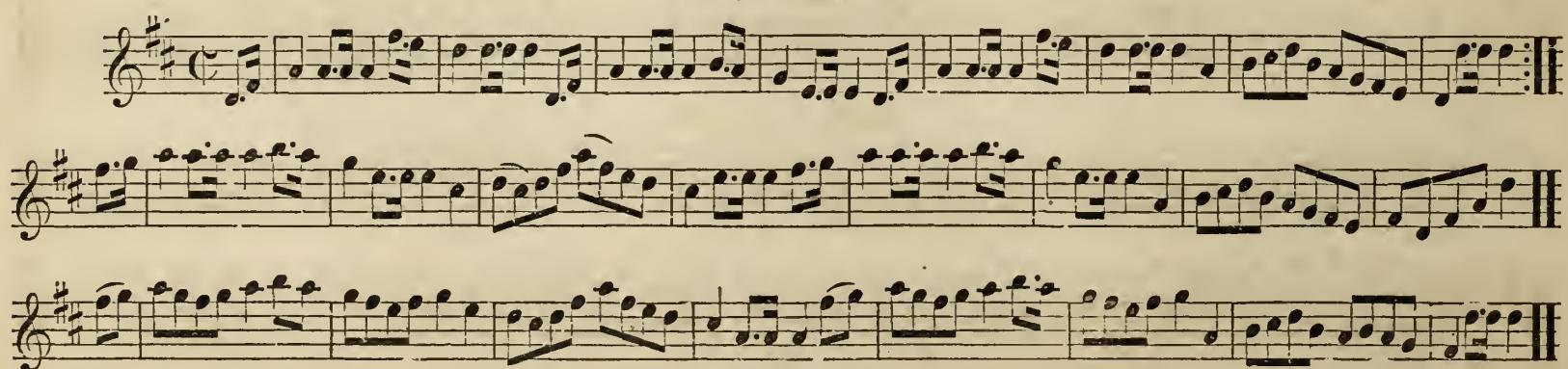
Yankee Doodle.



Java March.

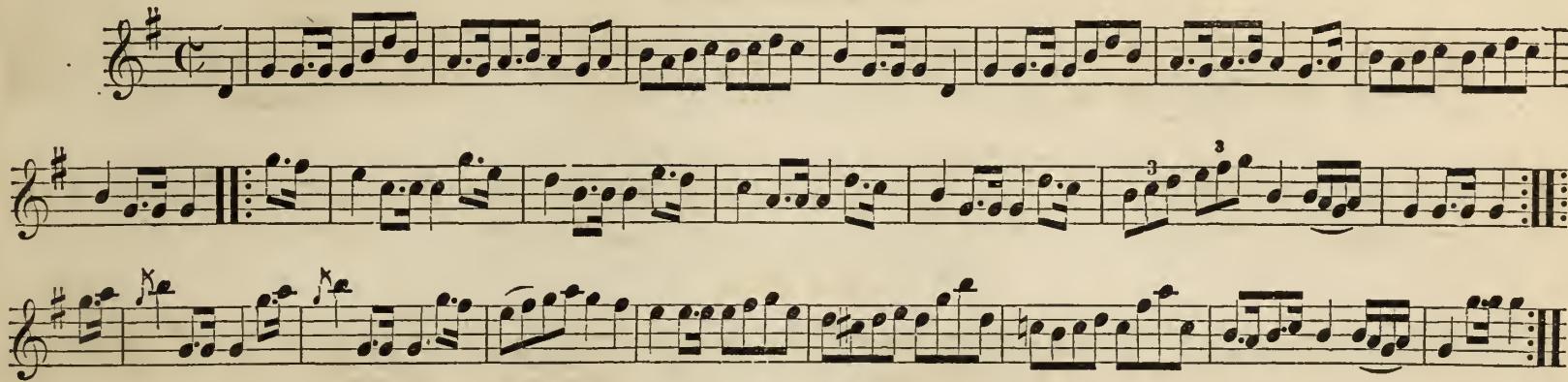


Rocky Mountains.

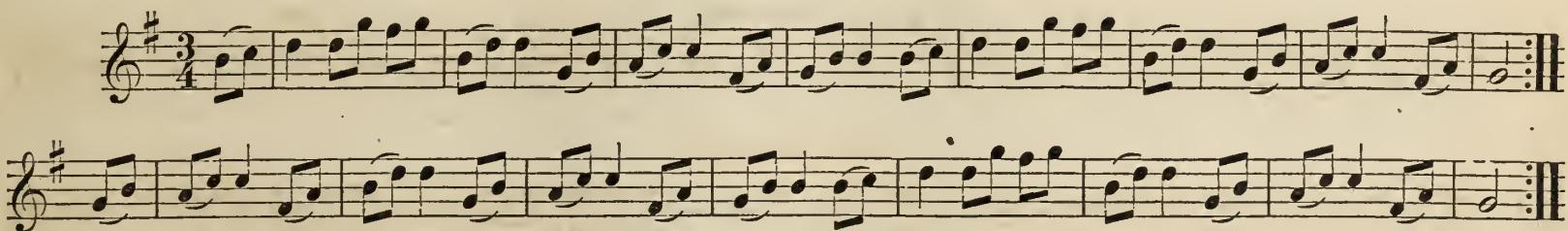


Washington's March.

27



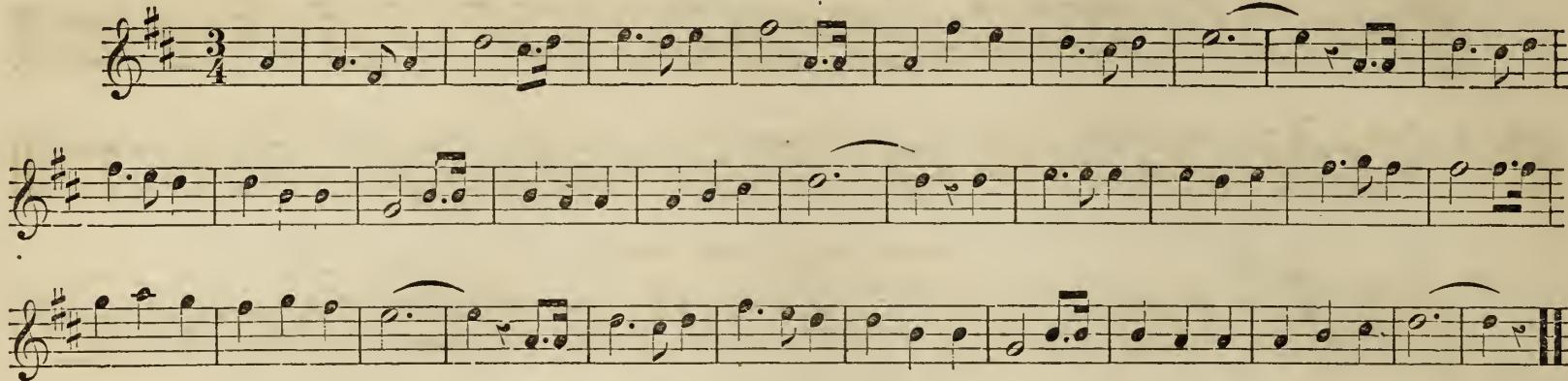
Spanish Dance.



Home, as a Waltz.



E Pluribus Unum.



Twinkle, twinkle, little Star.



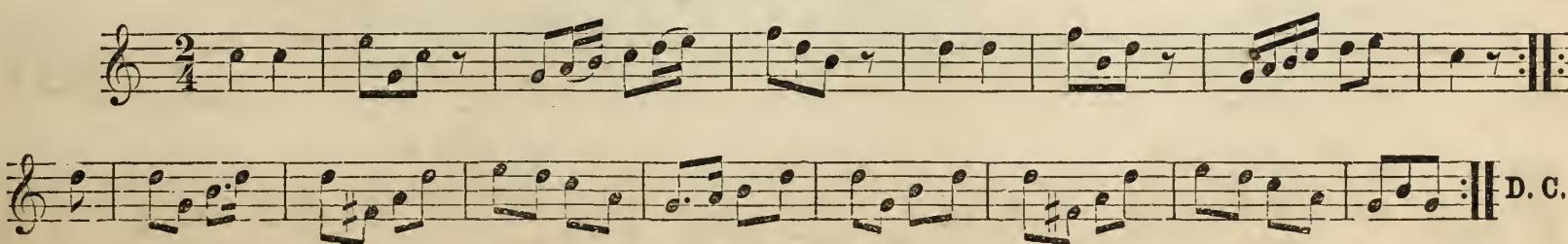
The Rio Grande March.



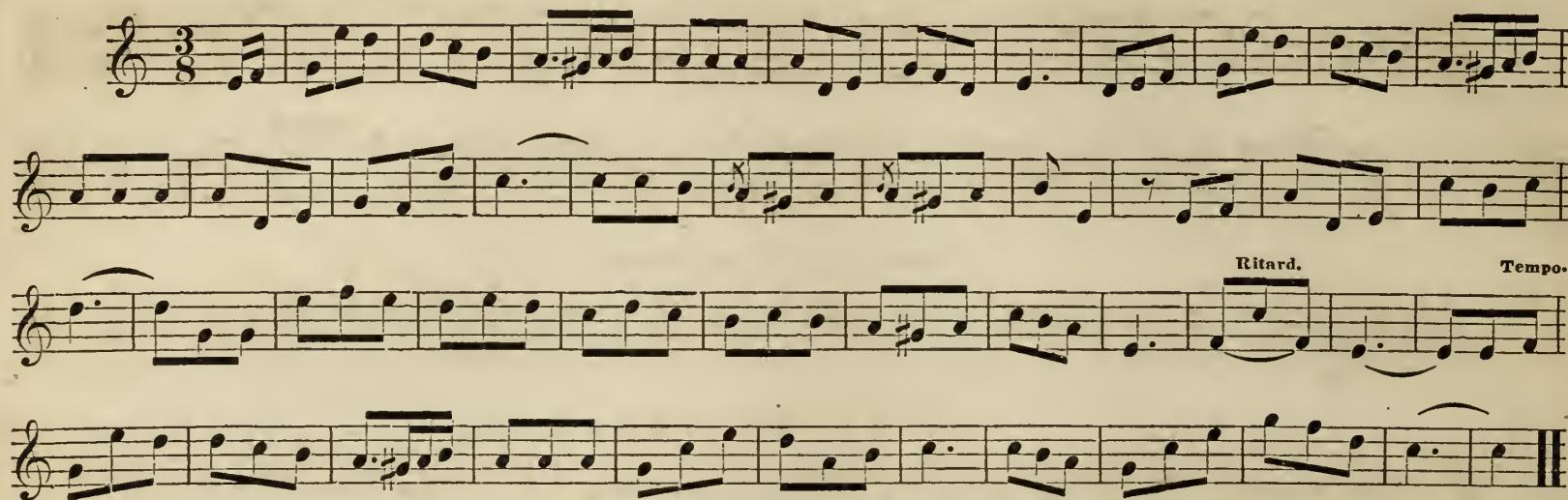
Captain Estill's Grand March.



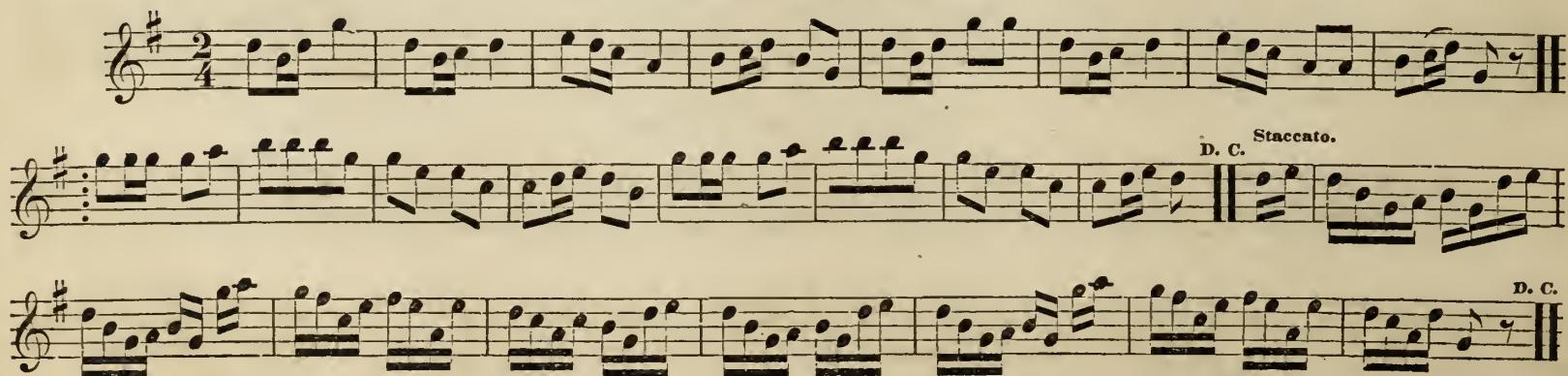
Sing, sing, darkies sing.



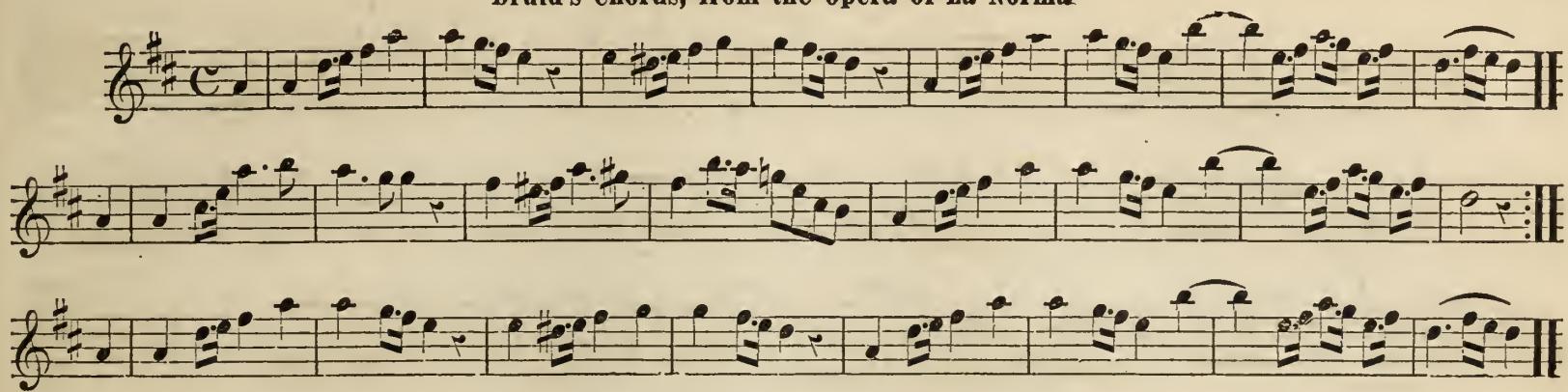
In the deep voice of sorrow.



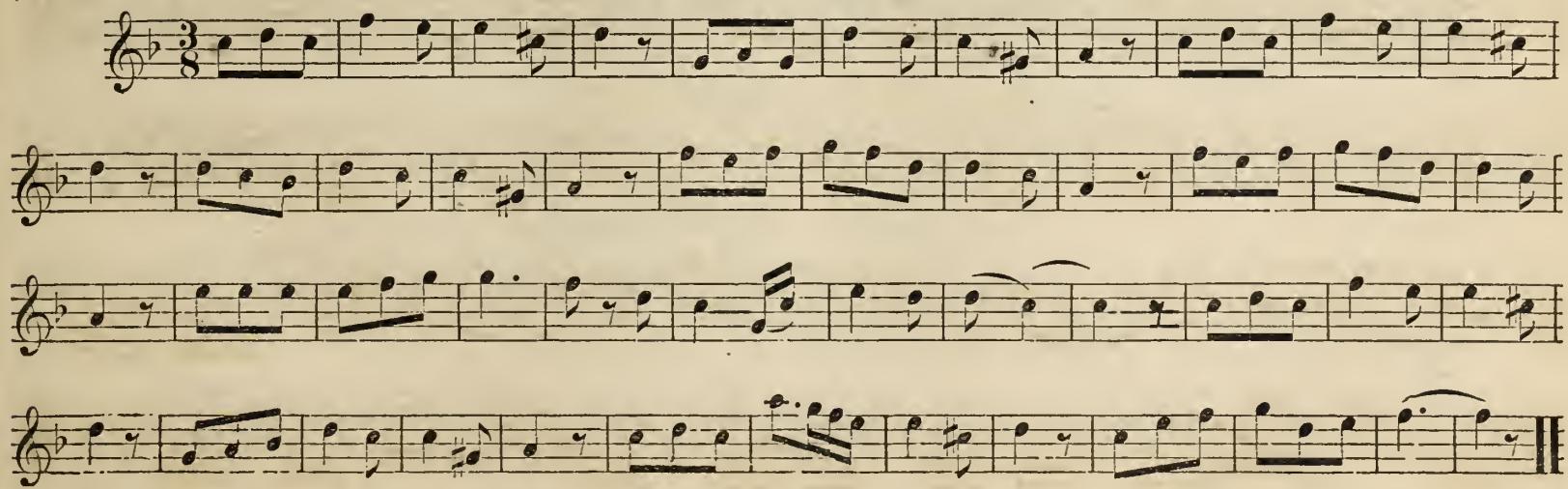
Dance, from the Opera of Bayadere.



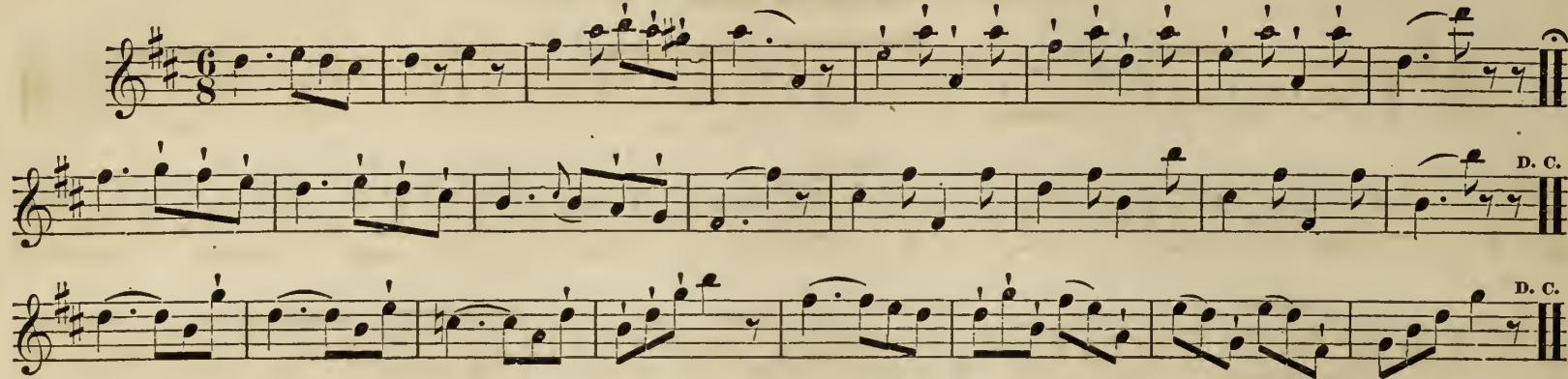
Druid's Chorus, from the Opera of La Norma



Make me no gaudy chaplet.



Arla, from the Opera of La Bayadere.



March---from the Opera of La Norma.



Cinderella Waltz.

'Tis said that absence conquers love.

Salut a La France.

3/4

p

ff

tr tr

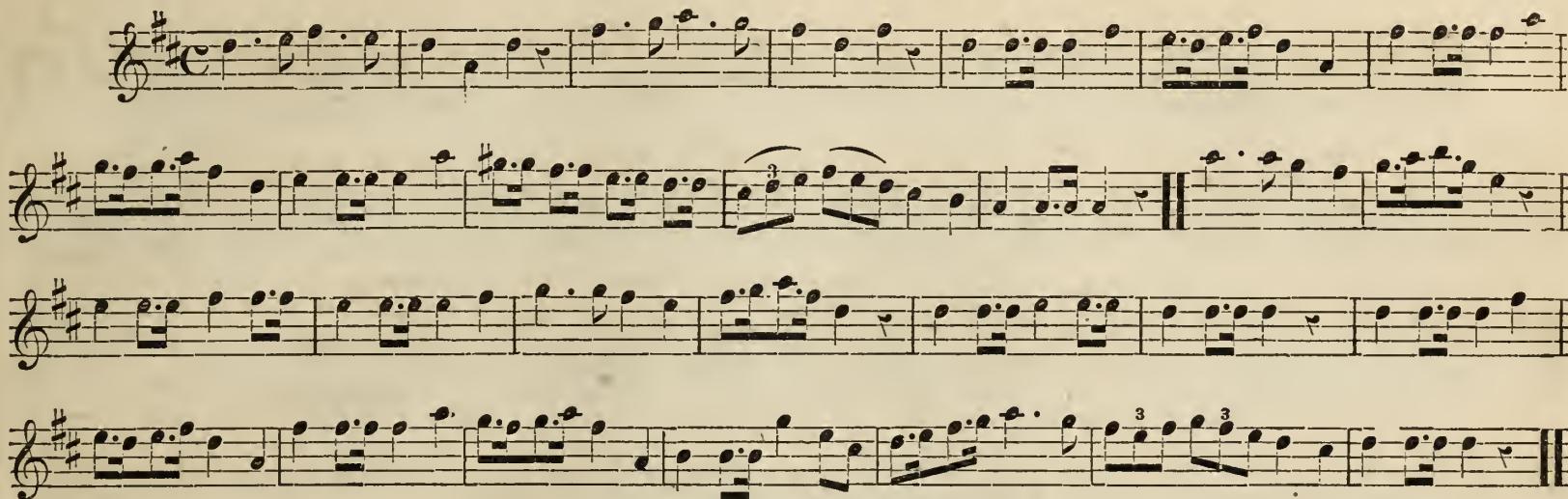
Ritard. Tempo.

Oh Susanna.

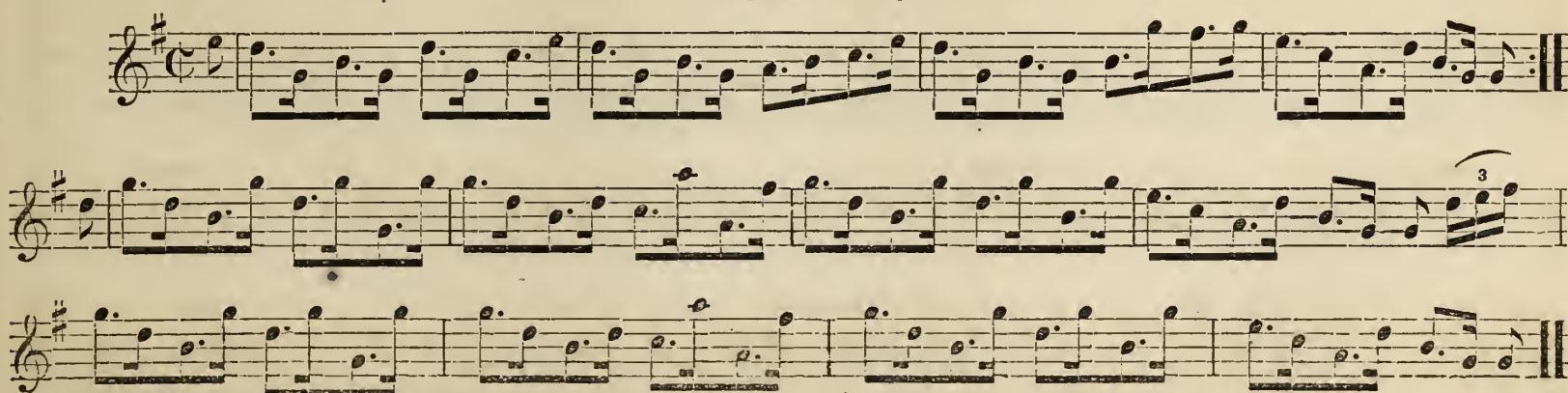
2/4

D. C.

Hail Columbia.



Highland Fling.



ROSE POLKA.

Sheet music for "ROSE POLKA." in 2/4 time, major key. The music is divided into six staves. The first five staves are in common time. The first staff begins with a dynamic *p*. The second staff begins with a dynamic *f*. The third staff begins with a dynamic *p*. The fourth staff begins with a dynamic *p*. The fifth staff begins with a dynamic *p*. The sixth staff begins with a dynamic *f*. The music includes performance instructions: "Flute Sva." and "Loco." The piece concludes with a dynamic *D. G.*

p

f

p

p

p

f

Flute Sva.

Loco.

Flute Sva.

D. G.

DETROIT SCHOTTISCH.

This piece is used by the kind permission of the author.

Composed by A. Couse.

Flute Sva.

Flute Sva.

Loco.

Flute Sva.

Loco.

D. C.

SUNRISE SCHOTTISH

COQUETTE POLKA.

29

Flute Sva.

p

Flute Sva.

ff

Flute Sva.

3

1st time.

p

Flute Sva.

3

Flute Sva.

Loco.

Flute Sva.

Loco.

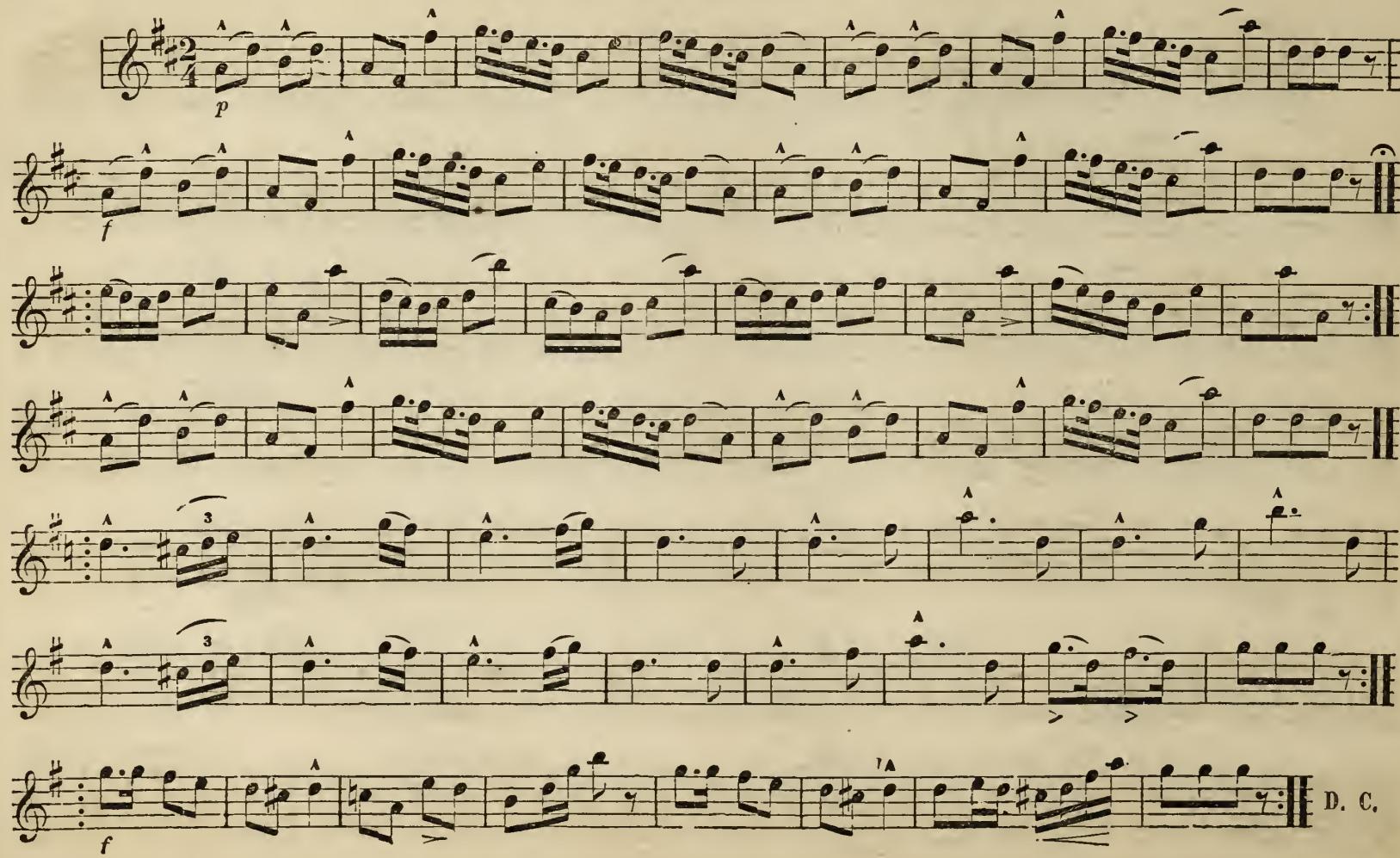
3

1st time. 2d

p

D. C.

INDIANA POLKA.



YANKEE DOODLE SCHOTTICH.

41

Musical score for "YANKEE DOODLE SCHOTTICH." The score consists of five staves of music in 2/4 time, key of G major (two sharps). The dynamics and markings include:

- Staff 1: Dynamics *p* (piano), *f* (forte), *p* (piano), *f* (forte).
- Staff 2: Dynamics *p* (piano), *f* (forte).
- Staff 3: Dynamics *p* (piano), *f* (forte).
- Staff 4: Dynamics *f*.
- Staff 5: Dynamics *f*.

Text labels in the score include:

- Flute Sva.
- 1st time. 2d time.
- 1st time. 2d time.
- D. C.

Performance instructions at the bottom of the page:

- F

HAMBURG POLKA.

Musical score for 'HAMBURG POLKA.' in 2/4 time, key of G major. The score consists of six staves of music for a band, featuring Flute Sva. and Flute Svn. parts. The score includes dynamic markings (p, f), tempo changes (Loco.), and performance instructions (3).

1. Flute Sva. (Staff 1): Starts with a dynamic *p*. The music consists of eighth-note patterns and sixteenth-note figures.

2. Flute Svn. (Staff 2): Starts with a dynamic *p*. The music consists of eighth-note patterns and sixteenth-note figures.

3. Flute Svn. (Staff 3): Starts with a dynamic *p*. The music consists of eighth-note patterns and sixteenth-note figures.

4. Flute Svn. (Staff 4): Starts with a dynamic *p*. The music consists of eighth-note patterns and sixteenth-note figures.

5. Flute Svn. (Staff 5): Starts with a dynamic *p*. The music consists of eighth-note patterns and sixteenth-note figures.

6. Flute Svn. (Staff 6): Starts with a dynamic *f*. The music consists of eighth-note patterns and sixteenth-note figures, leading to a final dynamic *D. C.* (Da Capo).

EVENING STAR WALTZ

43

Cres - - een - - do. f p

ff

ff

D. C.

MOUNTAIN BELLE SCHOTTICH.

Flute Sva. 3 Flute Sva. 3

p Flute. Sva. 3 Flute Sva. 3

f p 3 3 3 3 3 3 3 3

f 3 3 3 3 3 3 3 3 3

Flute Sva. 3 Flute Sva. 3

f p 3 3 3 3 3 3 3 3

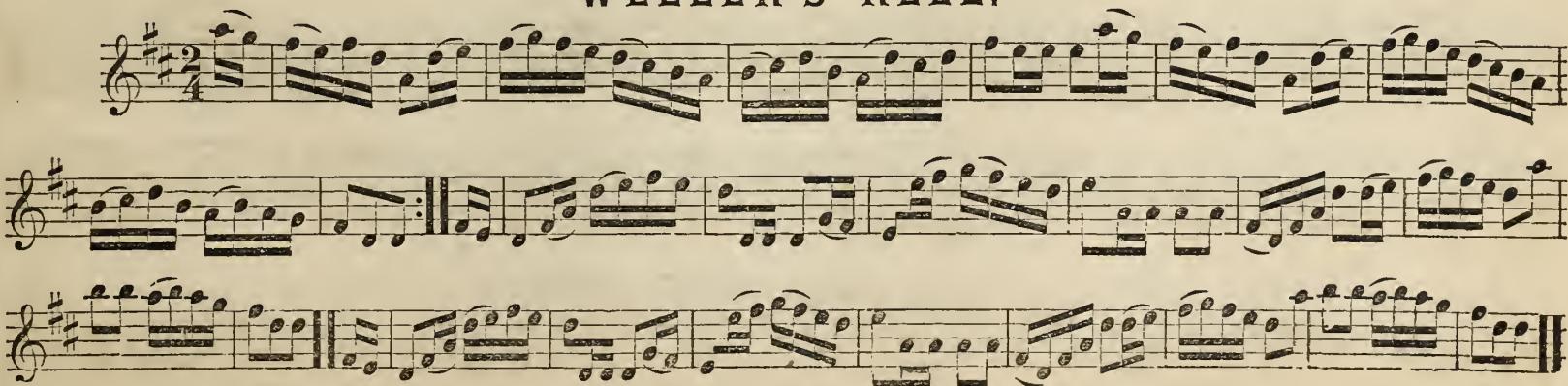
D. C.

BARCUS' REEL.

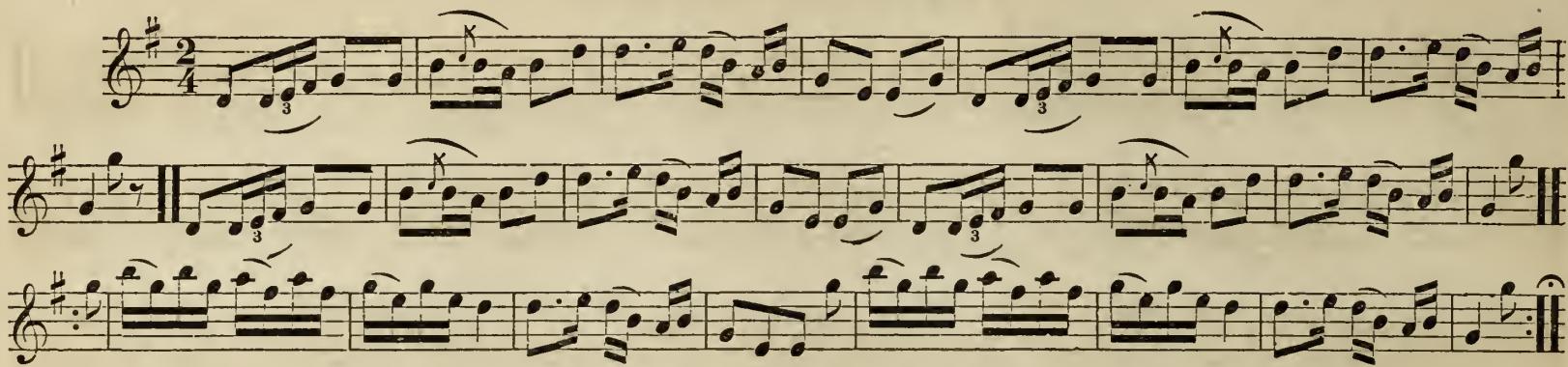
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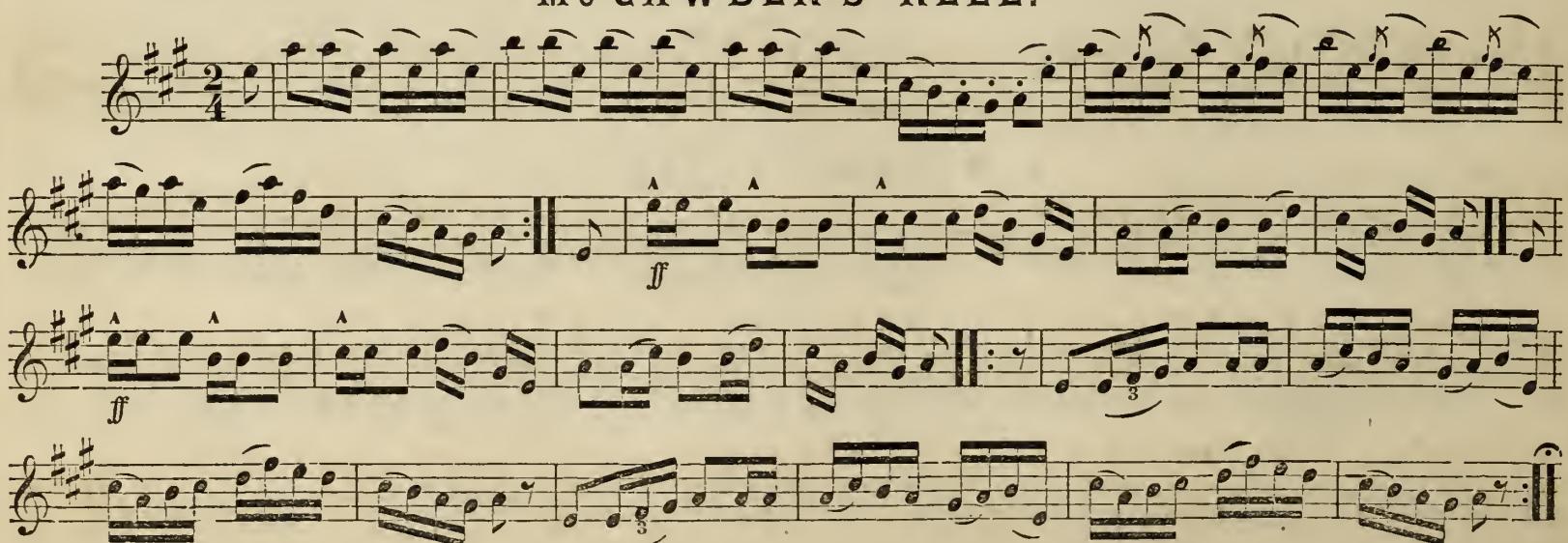
WELLER'S REEL.



HOBSON'S REEL.



MC CAWBER'S REEL.

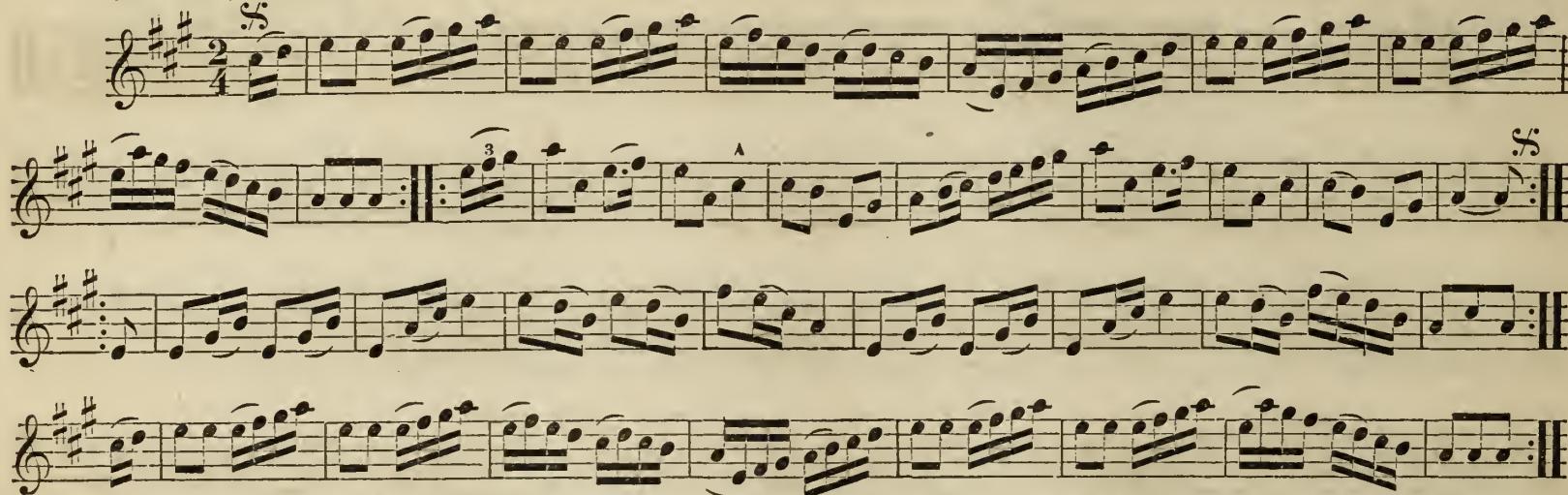


BEAUTY SCHOTTISCH

Sheet music for 'BEAUTY SCHOTTISCH' in 2/4 time, G major. The music is arranged for six staves, likely for a band or orchestra. The notation includes various note heads (circles, crosses, etc.) and rests, with some notes connected by horizontal lines. The music consists of six staves of 2/4 time, G major, with a dynamic marking 'D. C.' at the end of the sixth staff.

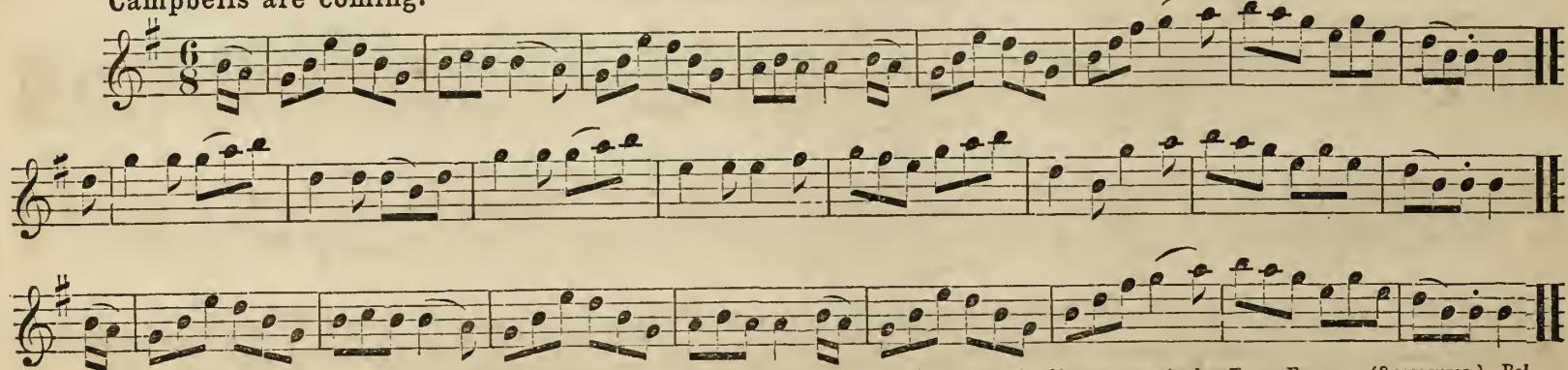
GRAND MEDLEY COTILLIONS.

Basket Cotillion.



No. 1.—FIRST FIGURE.—(8 measures.) First four right and left. SECOND FIGURE.—(8 measures.) Balance and turn partner. THIRD FIGURE.—(8 measures.) Ladies chain. FOURTH FIGURE.—(8 measures.) Promenade four.

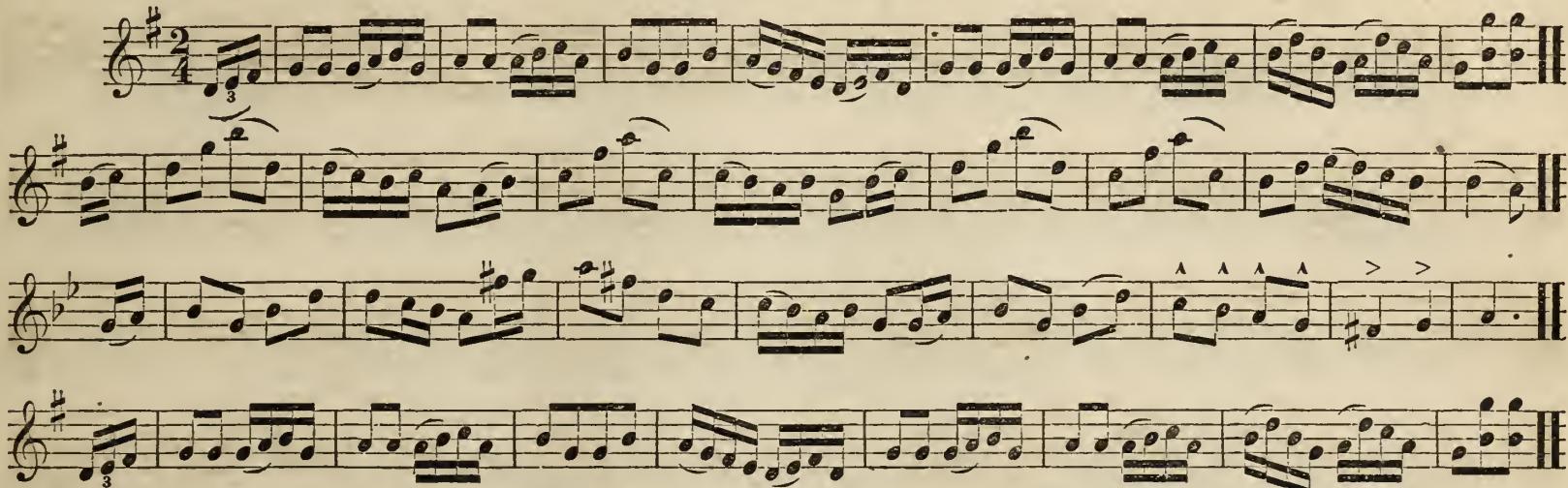
Campbells are coming.



No. 1.—FIRST FIGURE.—(8 measures.) First two forward and back, cross over. SECOND FIGURE.—(8 measures.) Chassez, cross back. THIRD FIGURE.—(8 measures.) Balance and turn partner.

The Cauli-flower.

GRAND MEDLEY COTILLIONS.



No. 1.—FIRST FIGURE.—(8 measures.) Forward and back. SECOND FIGURE.—(8 measures.) One lady joins the opposite couple. THIRD FIGURE.—(8 measures.) Forward three. One gentleman forward twice. FOURTH FIGURE.—(8 measures.) Hands round and turn partners to places.

Come haste to the wedding.

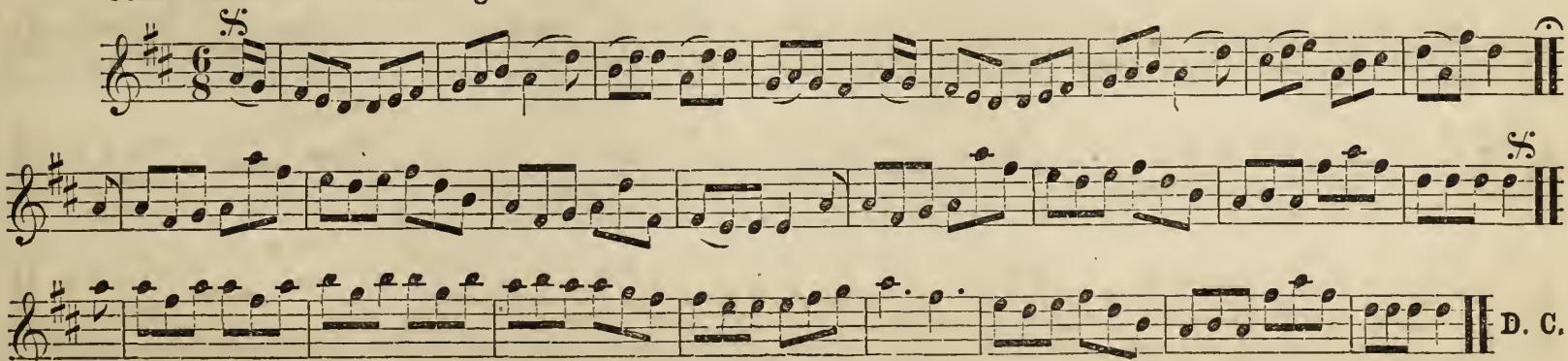
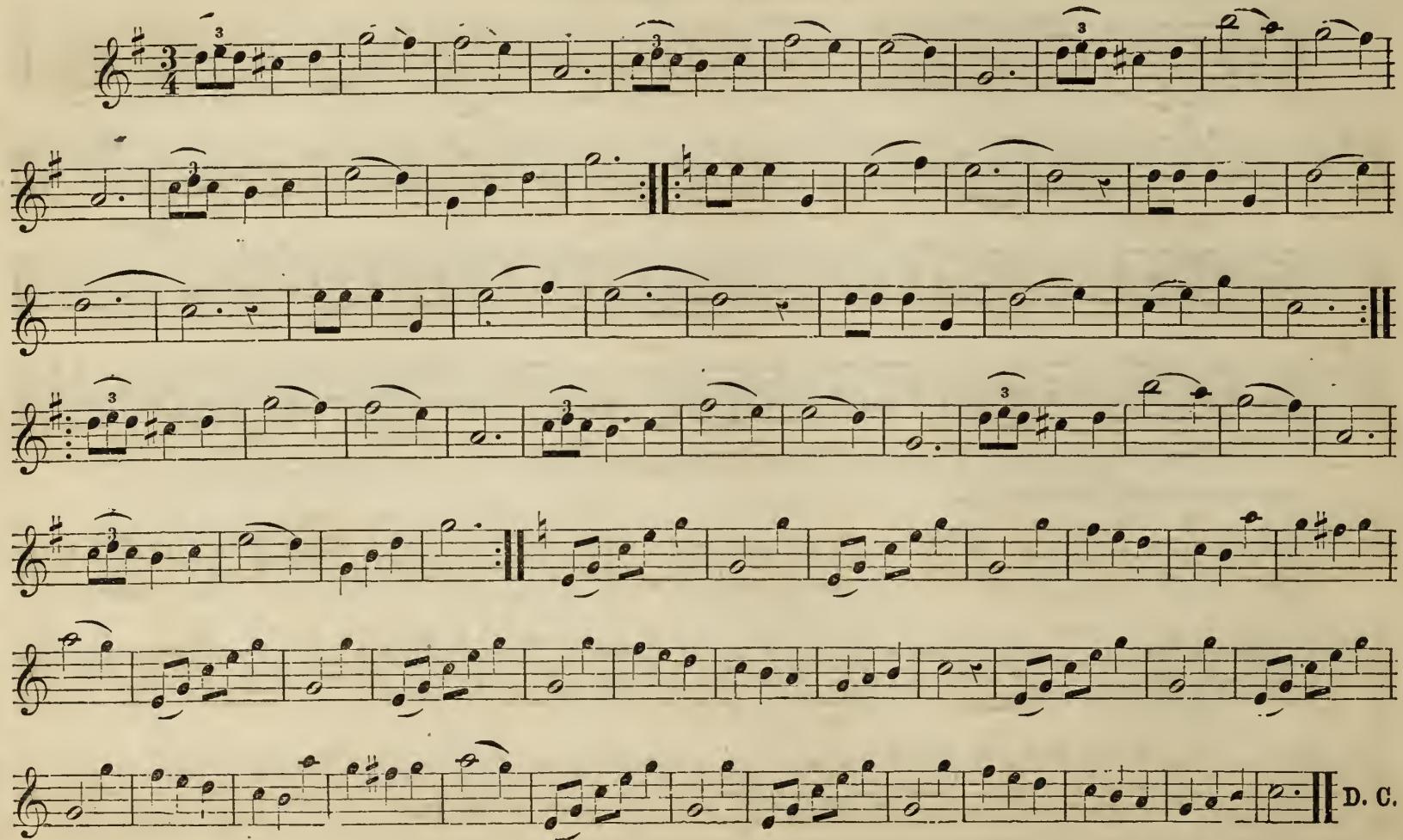
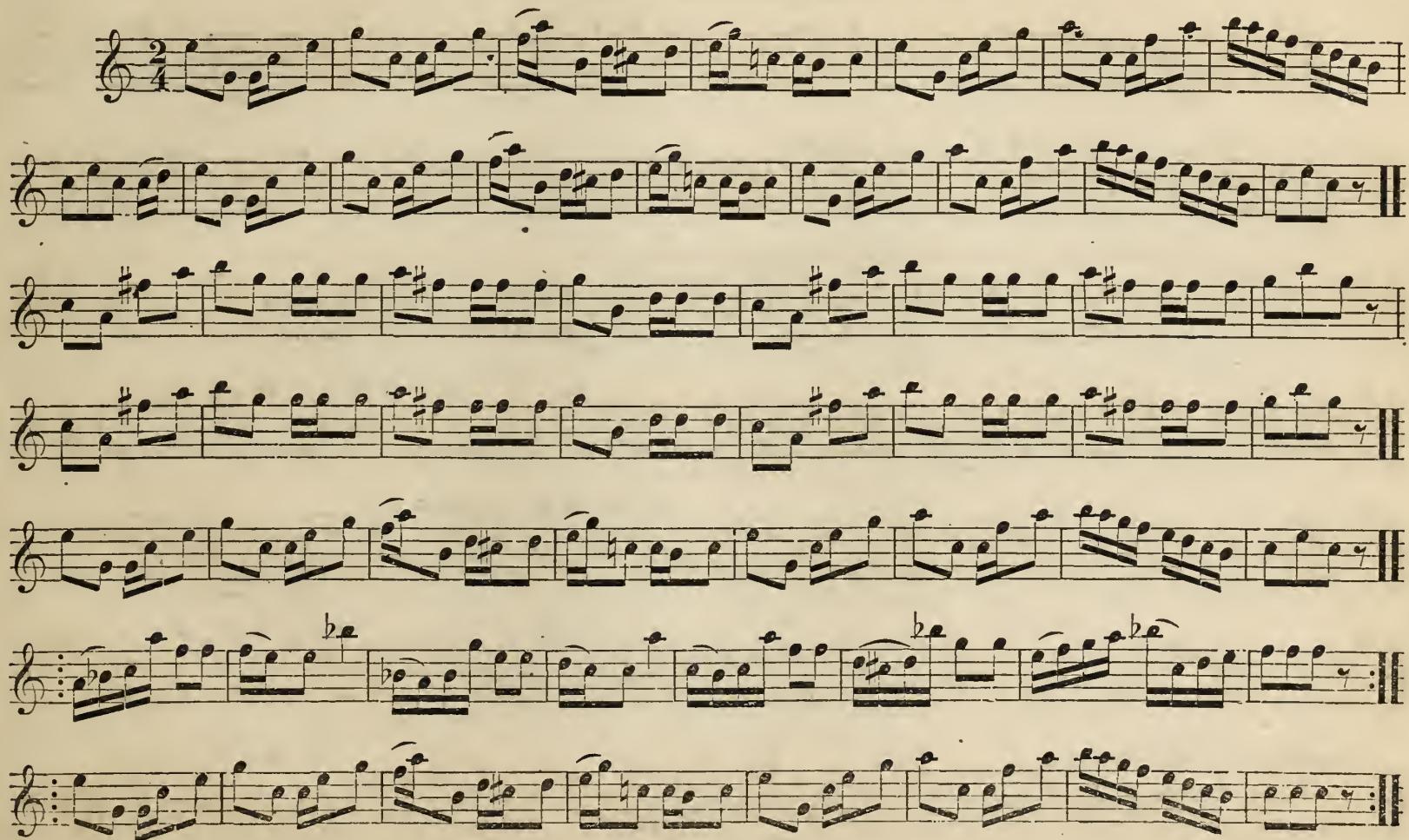


FIGURE.—Forward and back six, swing half round to the left. Down and up the middle, and cast off one couple. Forward and back six, swing round to place. Right and left four.

LEONA WALTZ.



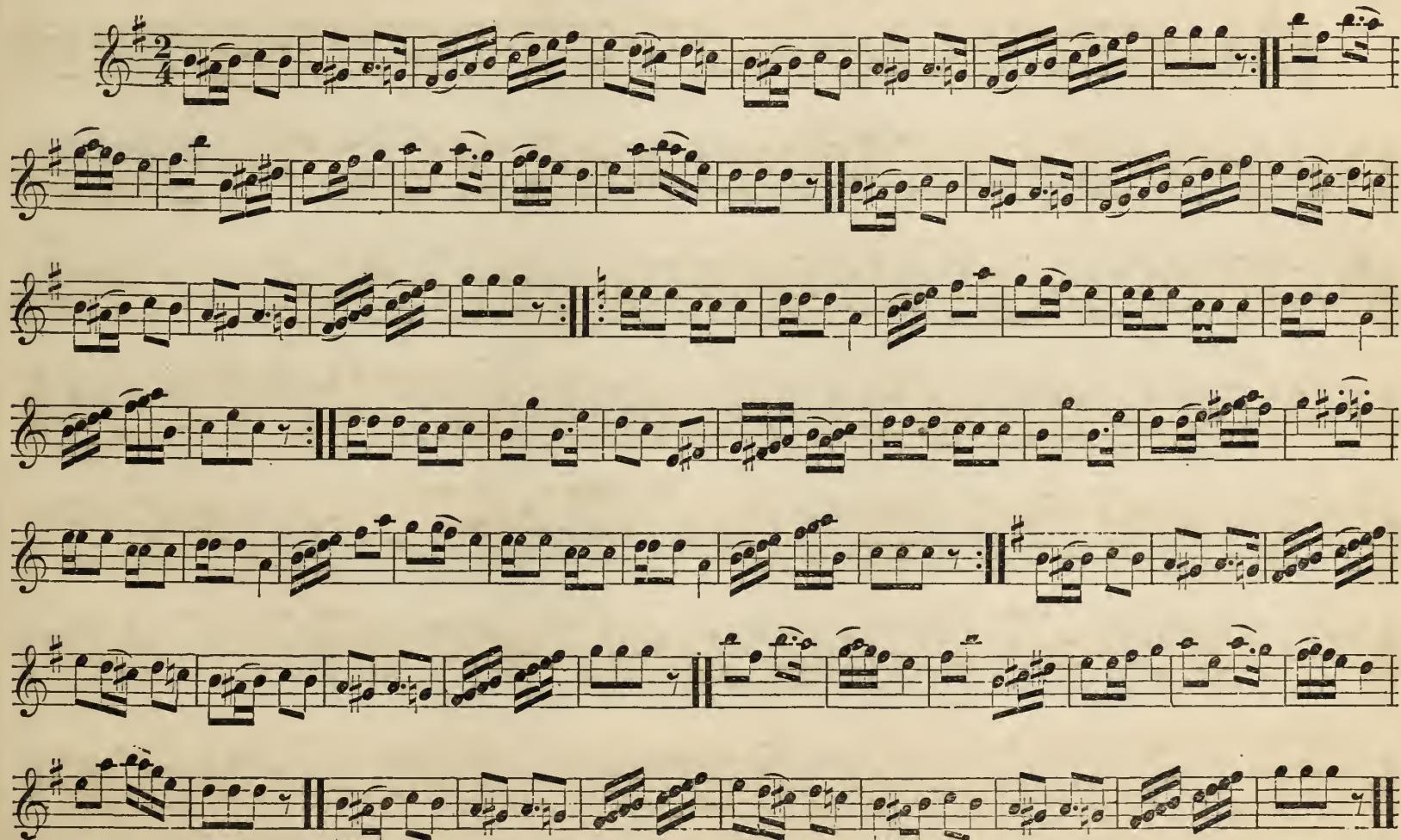
PUSS POLKA.



MY OWN SCHOTTICH.

Sheet music for 'MY OWN SCHOTTICH.' in 2/4 time, major key. The music is divided into six staves, each consisting of five lines and a fourth line. The notation includes various note heads (solid black, hollow, and cross-hatched), stems, and bar lines. The first two staves are identical. The third staff begins with a bracket labeled '1st time.' and ends with a repeat sign. The fourth staff begins with a bracket labeled '2d time.' The fifth staff consists of two measures of eighth-note patterns. The sixth staff concludes with a double bar line and the instruction 'D. C.'

BEAUTY POLKA.



SUNNY HOURS WALTZ.



NATALIEN WALTZ

55

1st time. 2d time. D. C.

THE CHARMING SETT OF COTILLIONS.

La Belle Cotillion.

FIGURE.—Right and left. Balance four. Half promenade. Half right and left.

Masaniello Cotillion.

Forward four and leave partner opposite. Forward three twice. Circle, four half right.

THE CHARMING SETT OF COTILLIONS.

57

Sonnambula Cotillion.

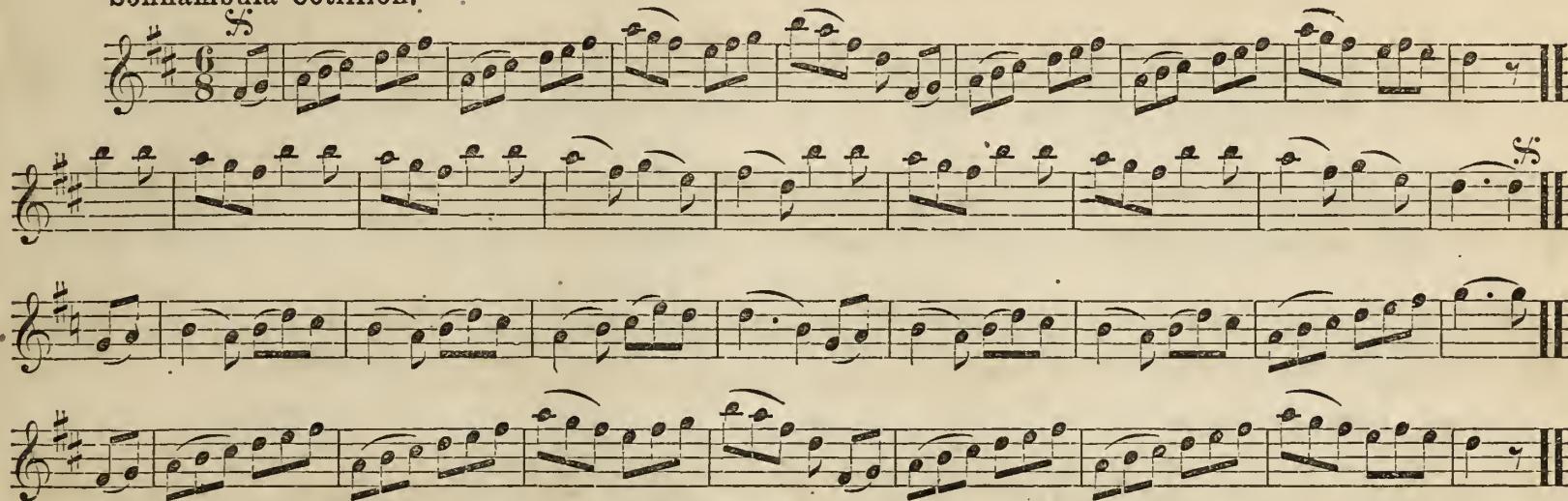


FIGURE.—First lady balance to right. Swing the next gentleman. Balance to the next. Swing partner and stop in center. All the gentlemen circle. Balance all.

Ocean Wave Cotillion.

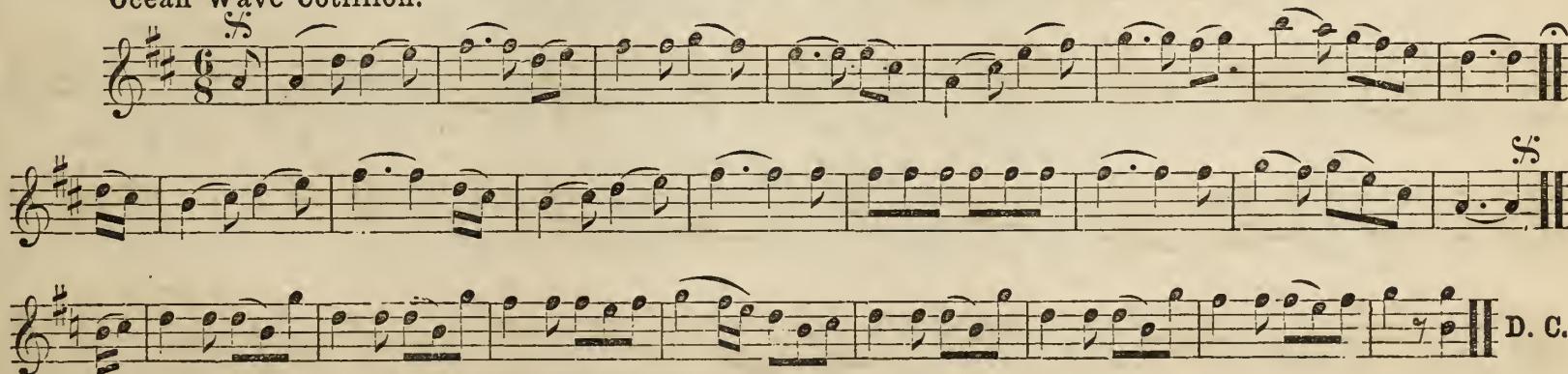
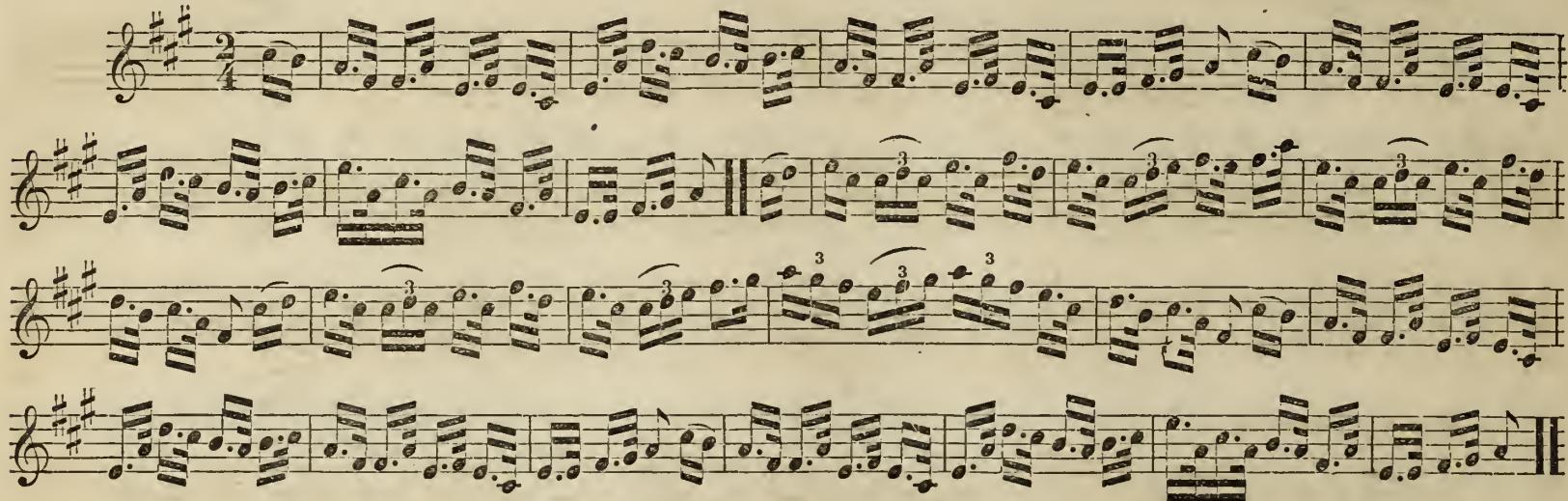


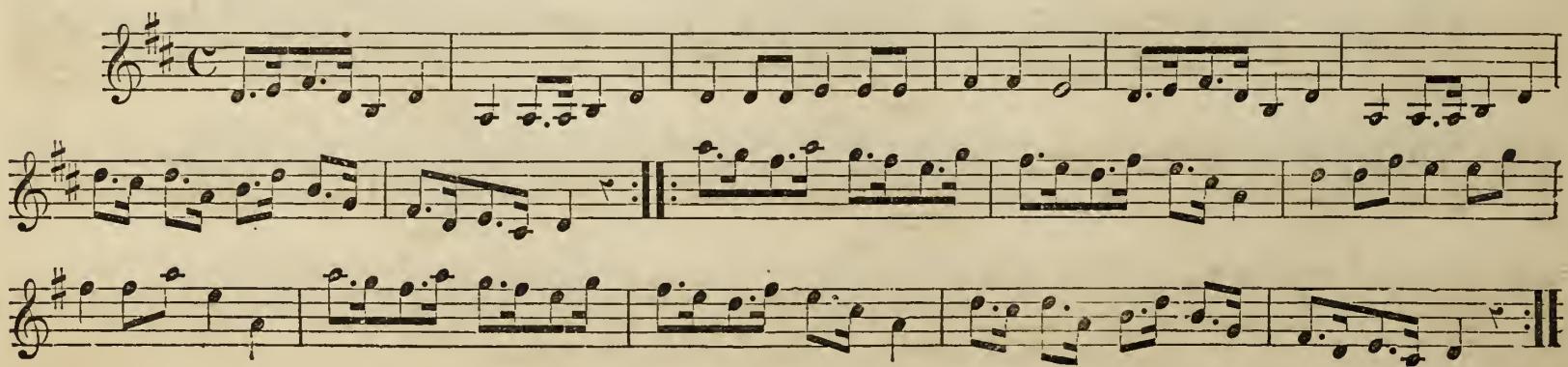
FIGURE.—Chassez. Right and left. Balance all. Swing corners.

D. C.

MILLERS' HORNPIPE.



ARKANSAS TRAVELLER.

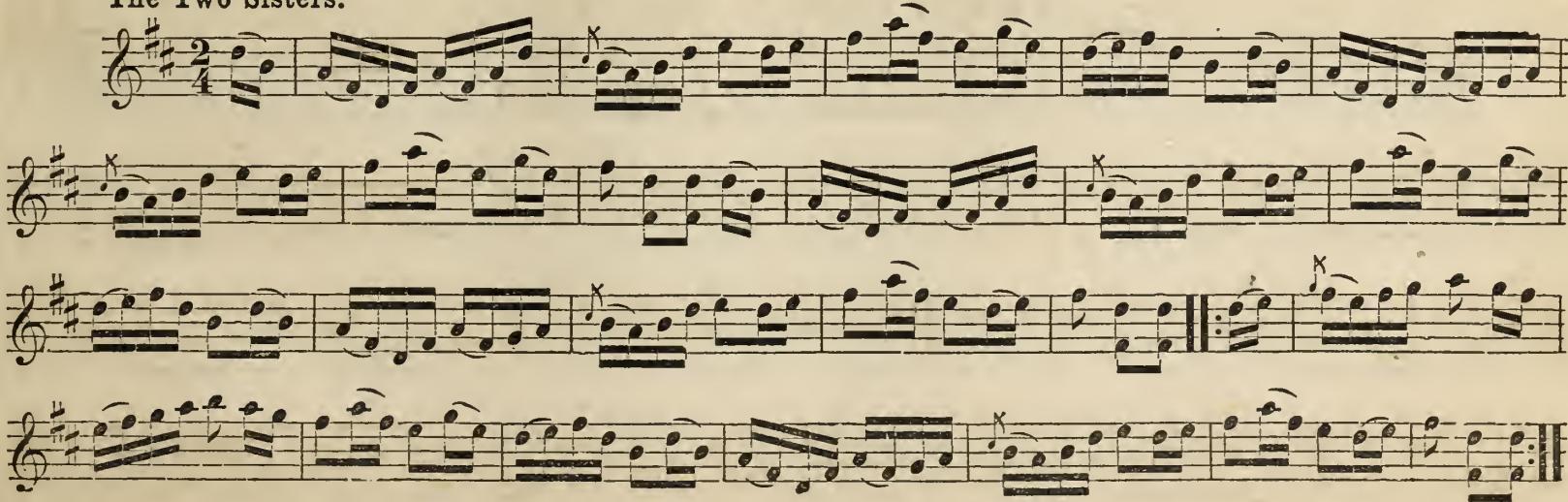


THE EXCELSIOR REELS

The Virginia Reel.



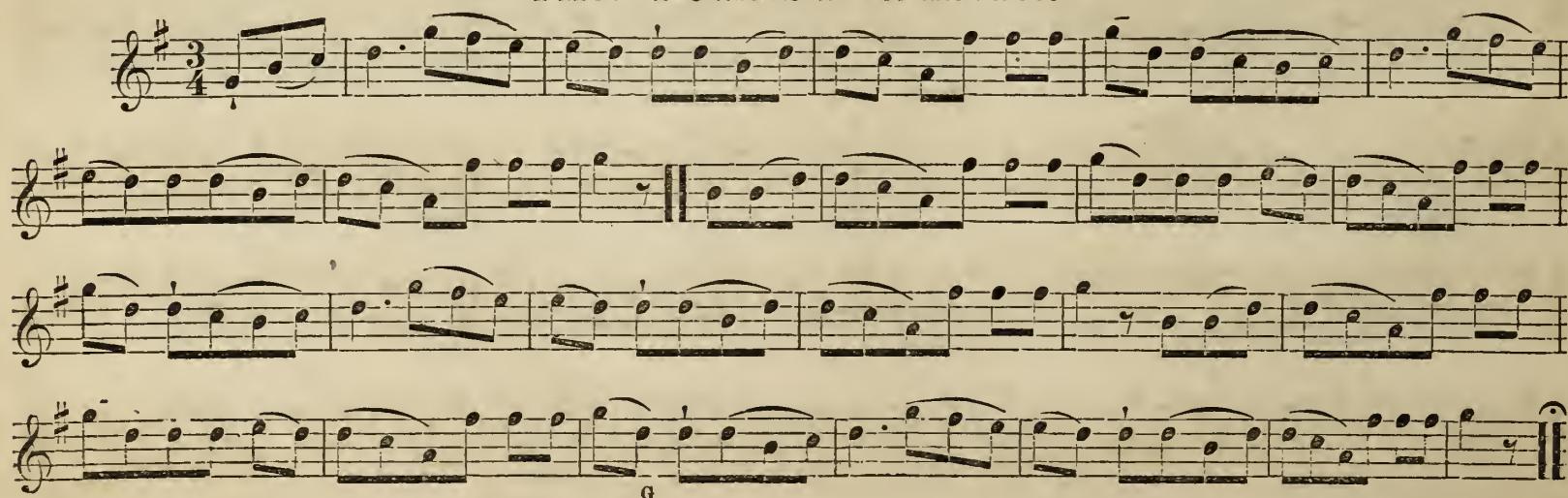
The Two Sisters.



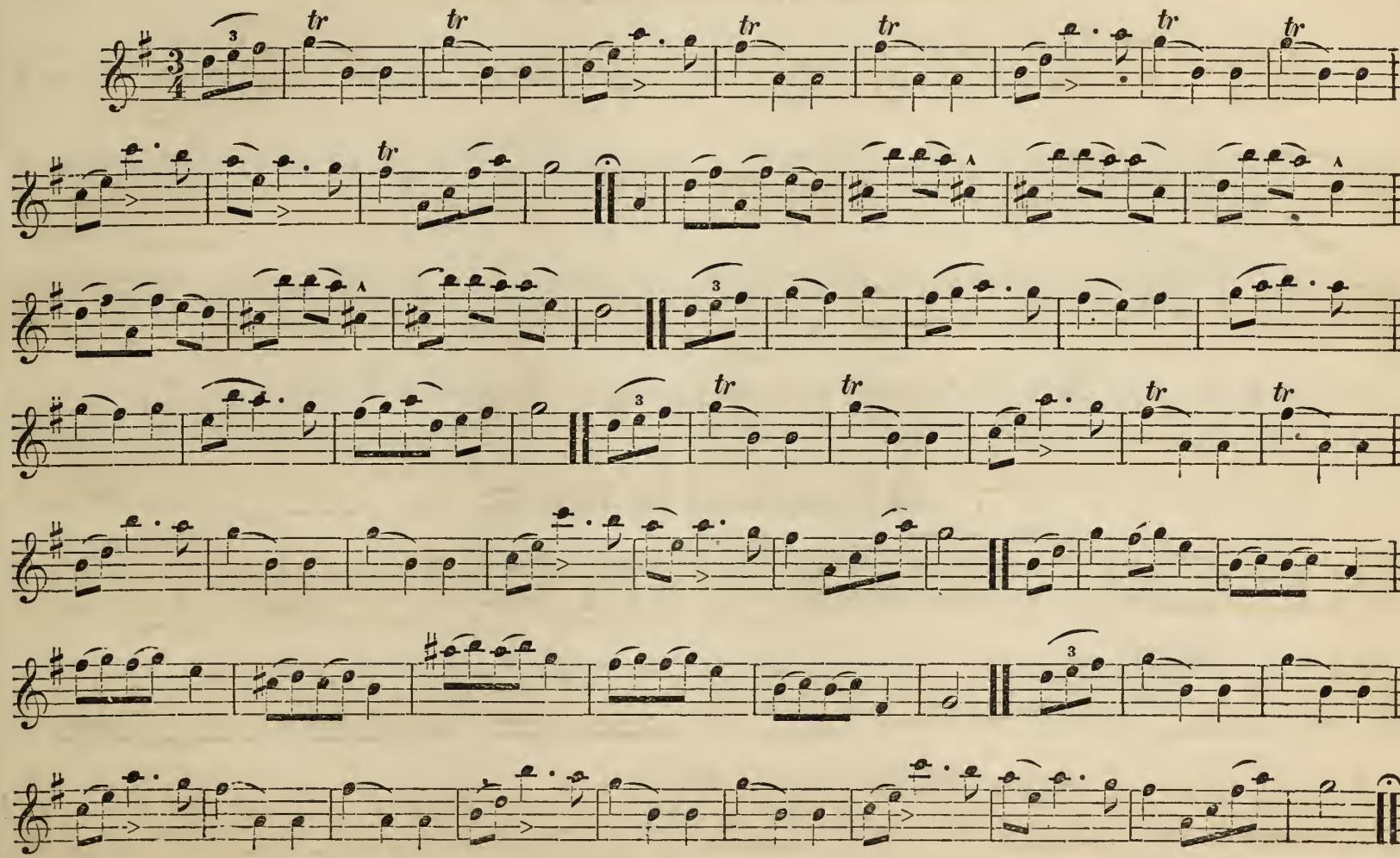
GERMAN SHEPHERDS' SONG.



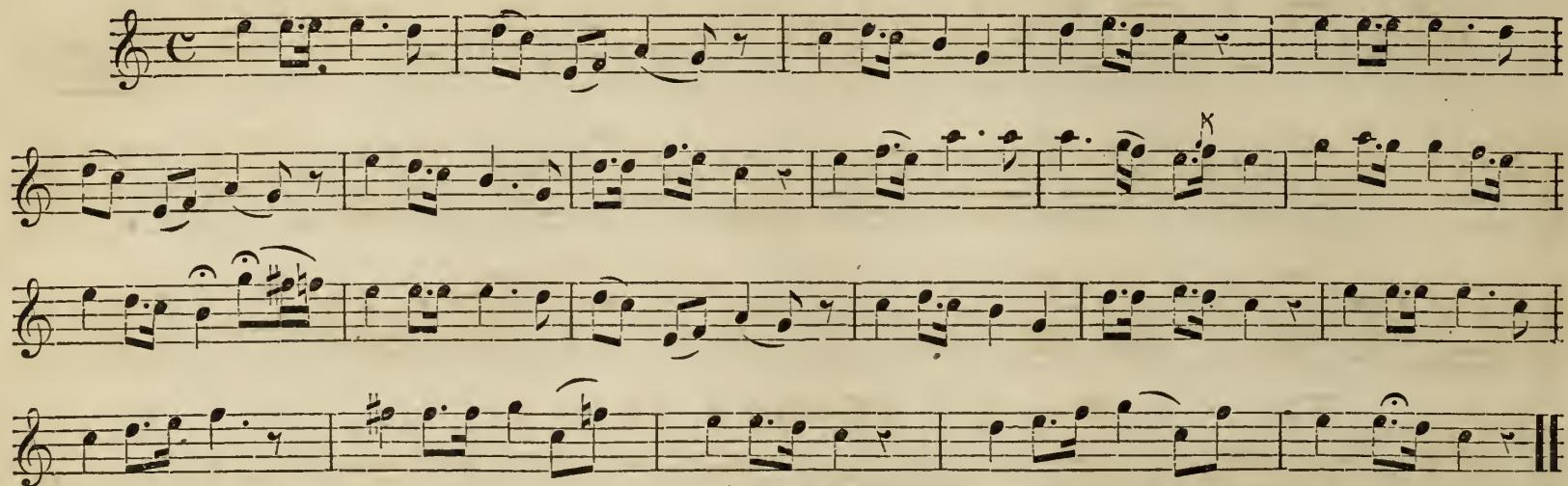
THE FOREST WALTZ.



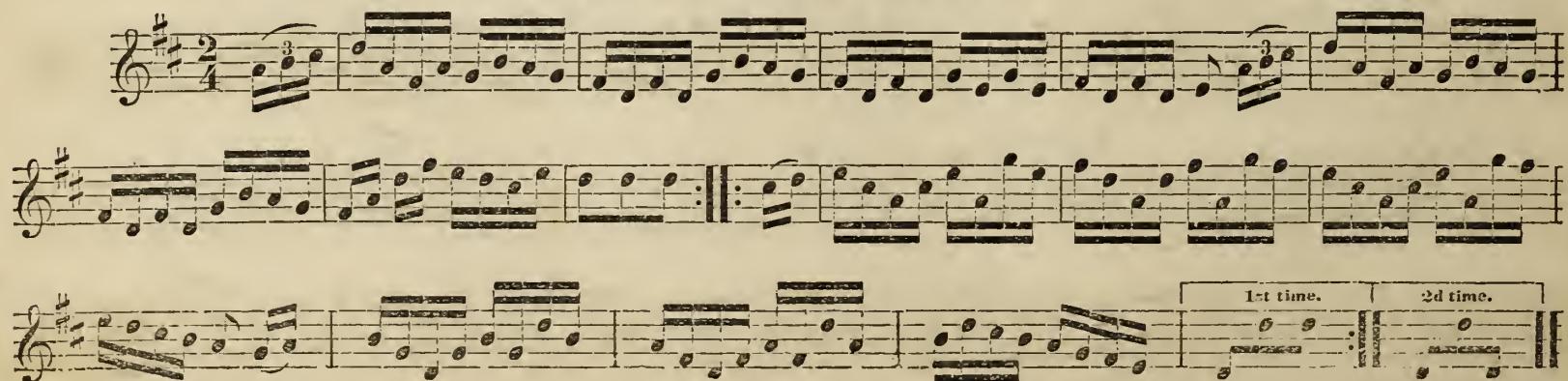
PAS STYRIEN.



EVER OF THEE.



SAILORS' HORNPIPE.



ROCHESTER SHOTTISCH.

52

ROCHESTER SHOTTISCH.

2/4

D. C.

MOUNT VERNON POLKA.

63

MOUNT VERNON POLKA.

2/4

1st time.

2d time.

LA VIRGINIE... VARSOVIENNE.

Handwritten musical score for three staves. The top staff is in 3/4 time, G major, with a treble clef. The middle staff is in 2/4 time, A major, with a treble clef. The bottom staff is in 2/4 time, A major, with a treble clef. The score includes a 'Trio.' section and a 'D. C.' (Da Capo) instruction.

HOME SWEET HOME.

Ritard.

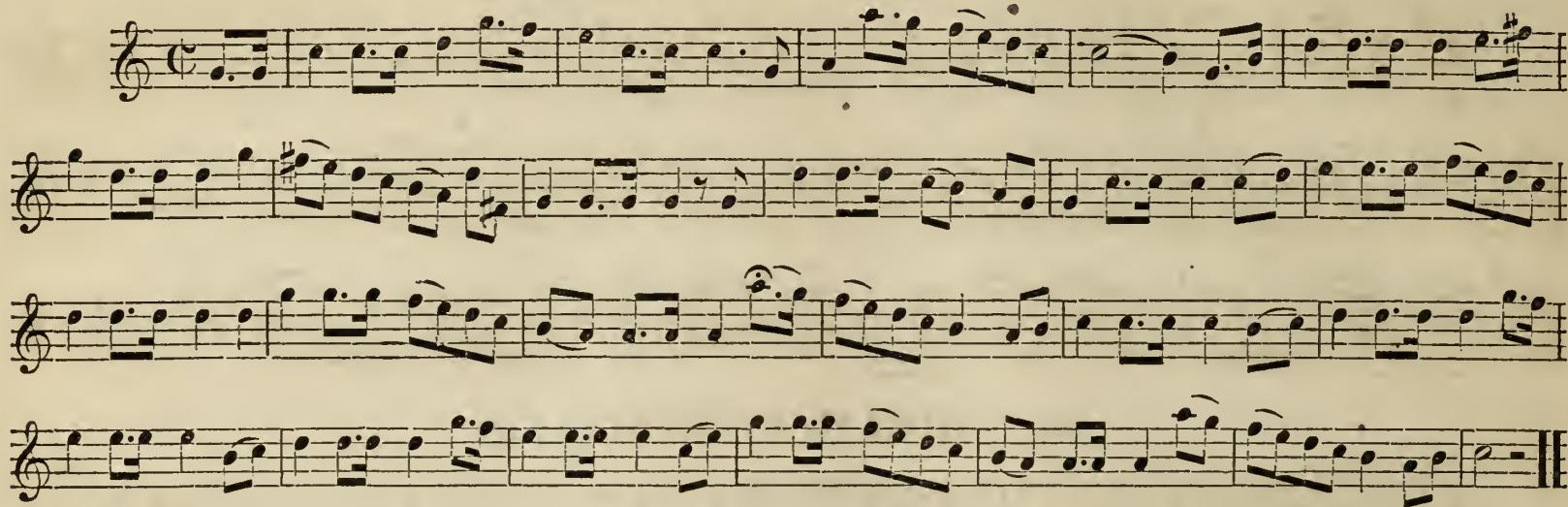
THE CAMILLE SCHOTTISCH.



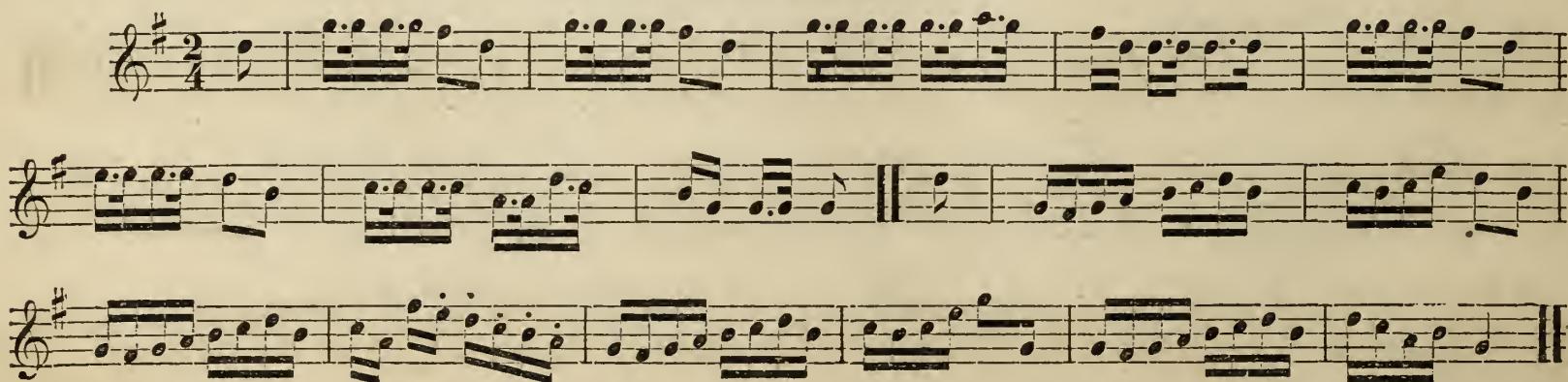
MOONBEAM SCHOTTISCH.



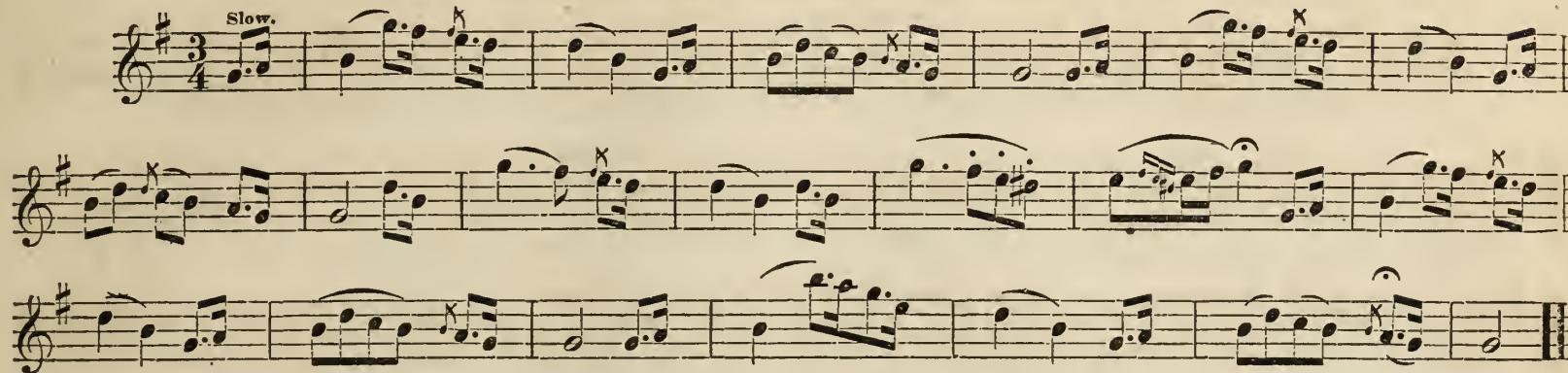
RED, WHITE AND BLUE.



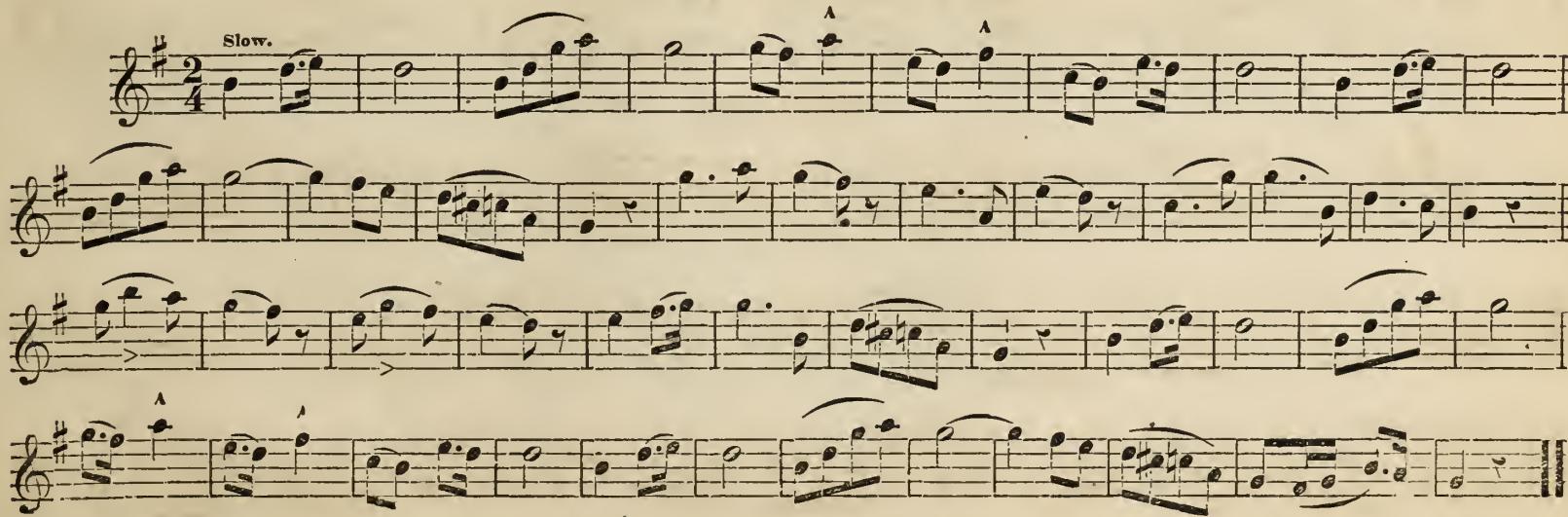
JORDAN.



'TIS THE LAST ROSE OF SUMMER.



HOW SO FAIR!



THE LANCER'S QUADRILLES.

No. 1. LA DORSET.



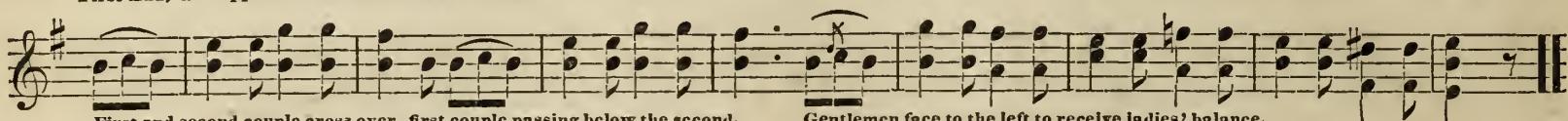
Balance corners.

Turn partners.



First Lady and opposite Gent. forward and back.

Forward again and turn.



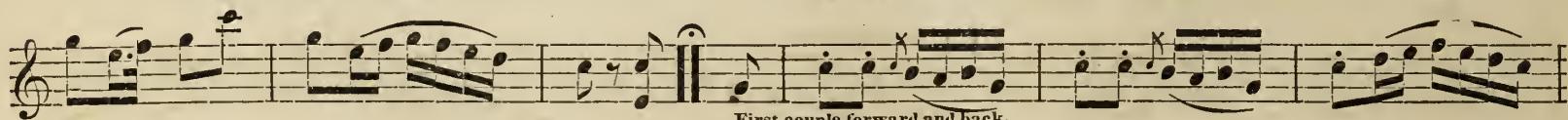
First and second couple cross over, first couple passing below the second.

Gentlemen face to the left to receive ladies' balance.

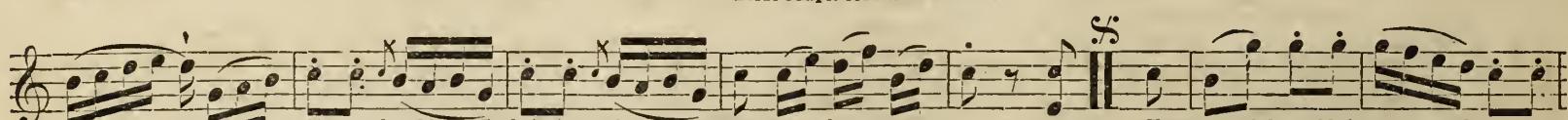
No. 2. LODOISKA.



All eight forward.



First couple forward and back.



Forward and leave Lady in front of opposite couple, facing her partner.

Chassez to right and left; same couple.



Forward and turn partners to places.

 3
 2
 1
 D. C.
 Play 4 times

THE LANCER'S QUADRILLES. ... CONTINUED.

No. 3. LA NATIVE.

6 8

Ladies cross right hands. Gents. take partners' left hands and promenade. Turn partners to places.

First two forward and back. Forward again, - curtsey and bow, - back to places.

Ladies cross right hands. Gents. take partners' left hands and promenade. Turn partners to places.

Next couple forward and back. Forward again, - curtsey and bow, - back to places.

D. C.

No. 4. LES GRACES, OR LES VISITES.

6 8

Right and left, with same couple.

First couple lead to the right. Ritard. Curtsey and bow. A tempo. Lead to the left. Curtsey and bow.

Chassé across with the last couple

THE LANCER'S QUADRILLES. ... CONCLUDED.

No. 5. LES LANCERS.

Grand right and left.

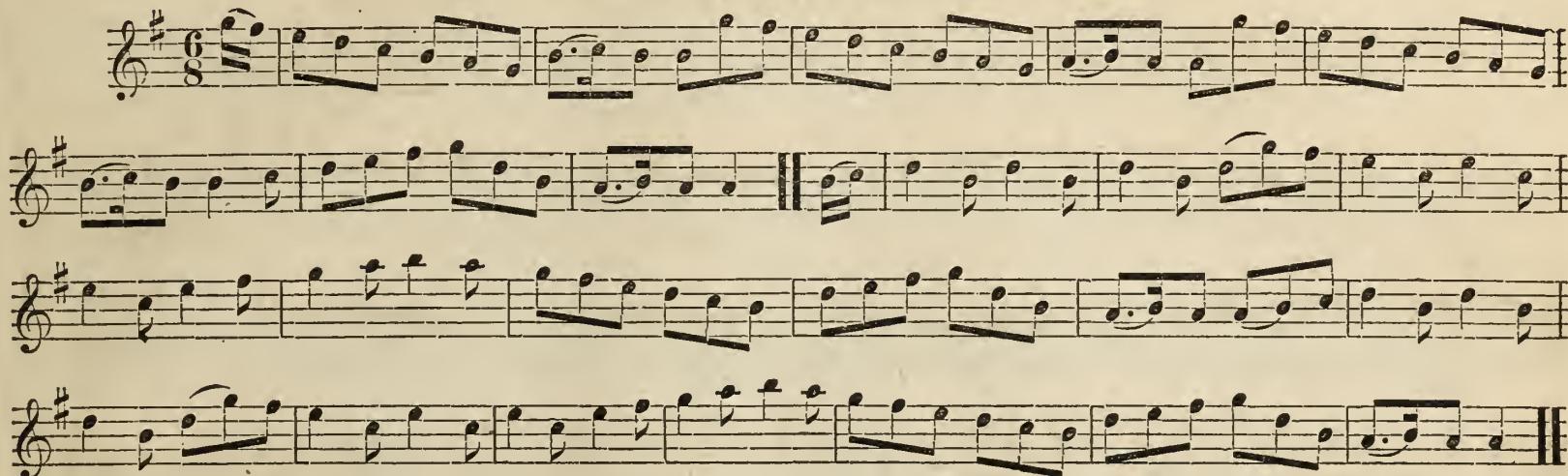
First couple face outward. Couple on the right advance behind the first couple.

Couple on the left follow. Last couple follow.

Promenade outside. Ladies to the right, gentlemen to the left.

All forward and back. All forward again. Turn partners to pieces. D. C.

GARRY OWEN.



THE SAILOR'S REEL.

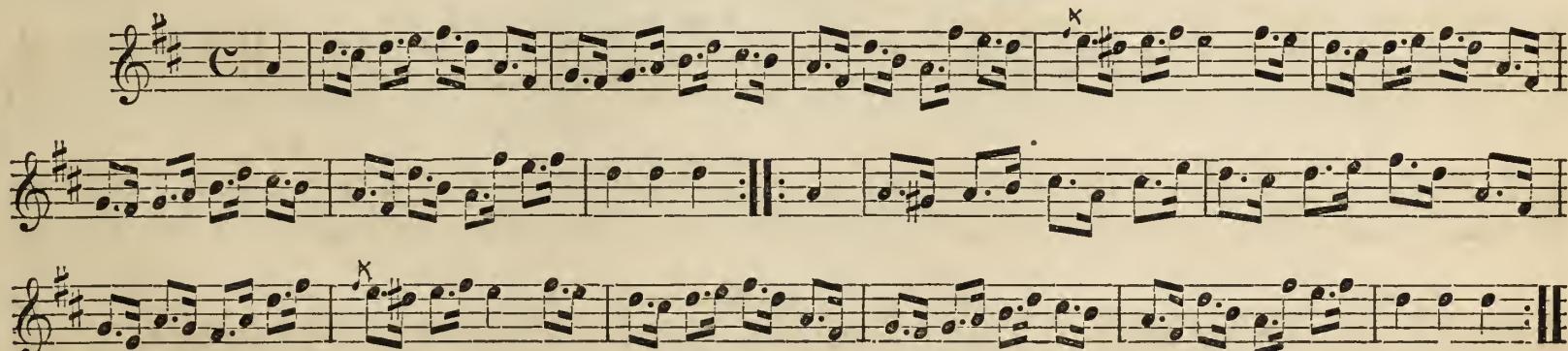
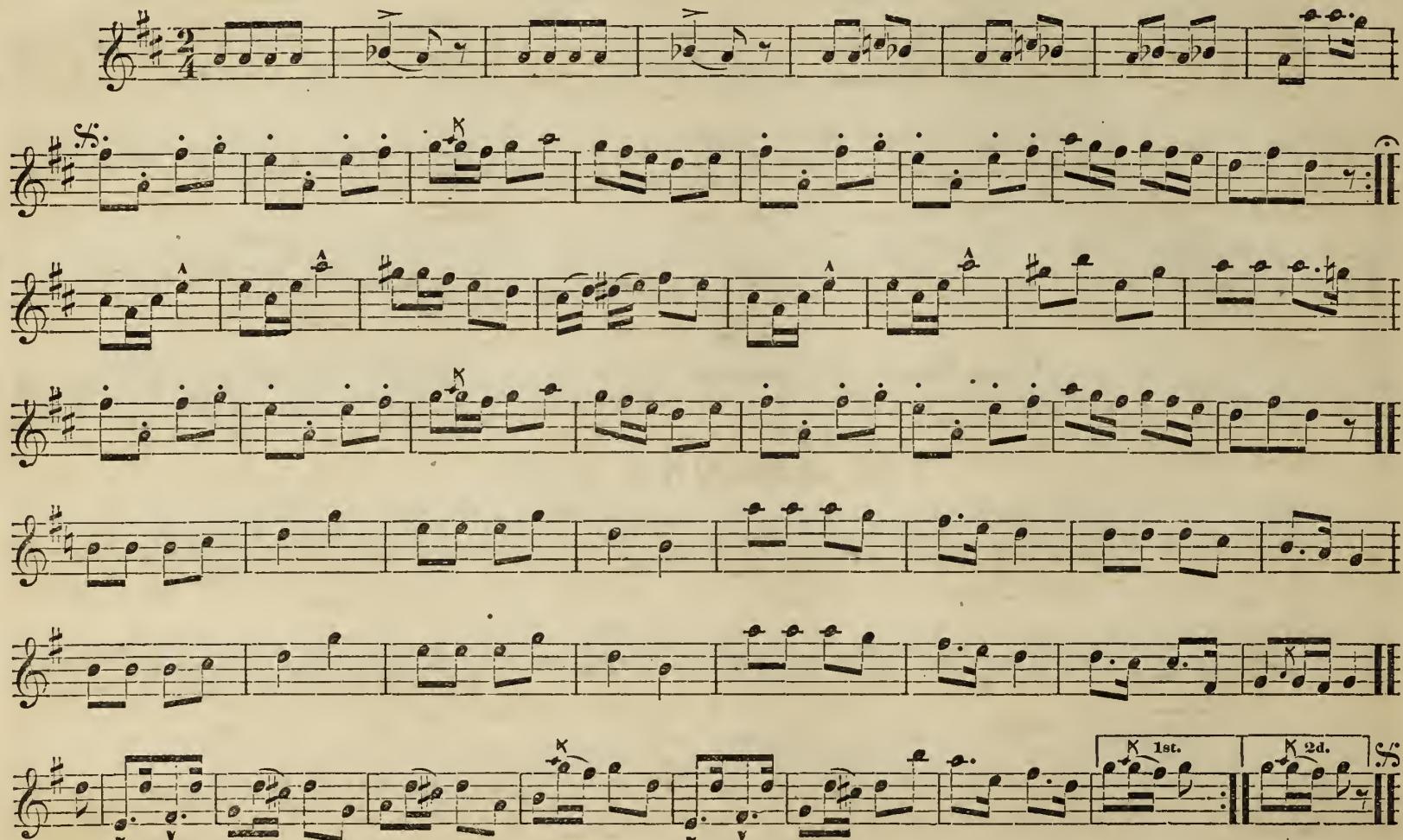


FIGURE. — Forward and back six, swing half round to the left. Down and up the middle, and cast off one couple. Forward and back six, swing round to place. Right and left four.

DROWSY POLKA.



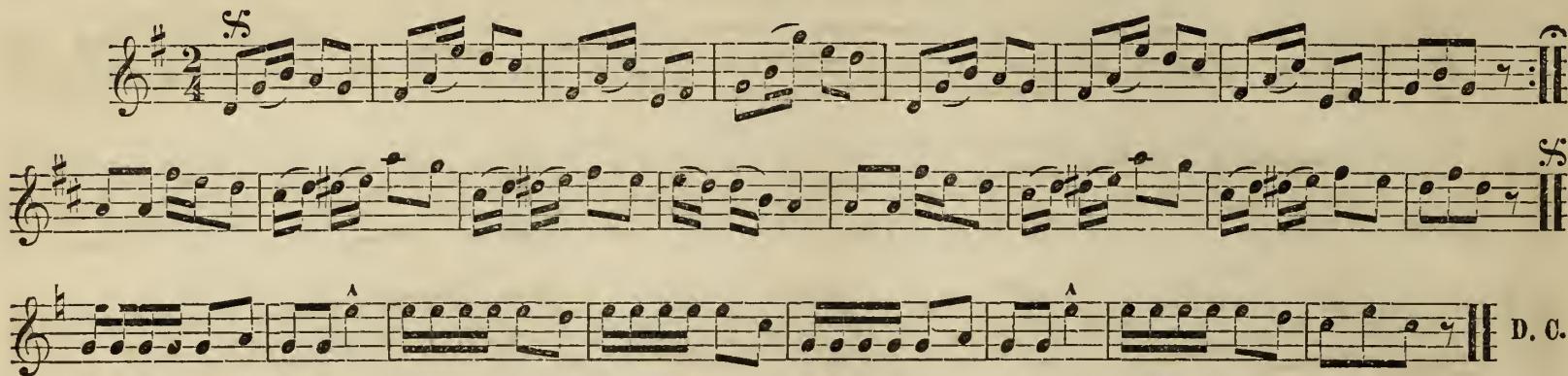
THE SAINT LOUIS POLKA.

Musical score for "The Saint Louis Polka" in 2/4 time, major key. The score consists of six staves of music, each with a treble clef and a key signature of one sharp. The music features various dynamics and markings, including "Sva." (sustained vibrato) and "D. C." (Da Capo). The score is divided into sections labeled "1st." and "2d." The music concludes with a final section labeled "D. C."

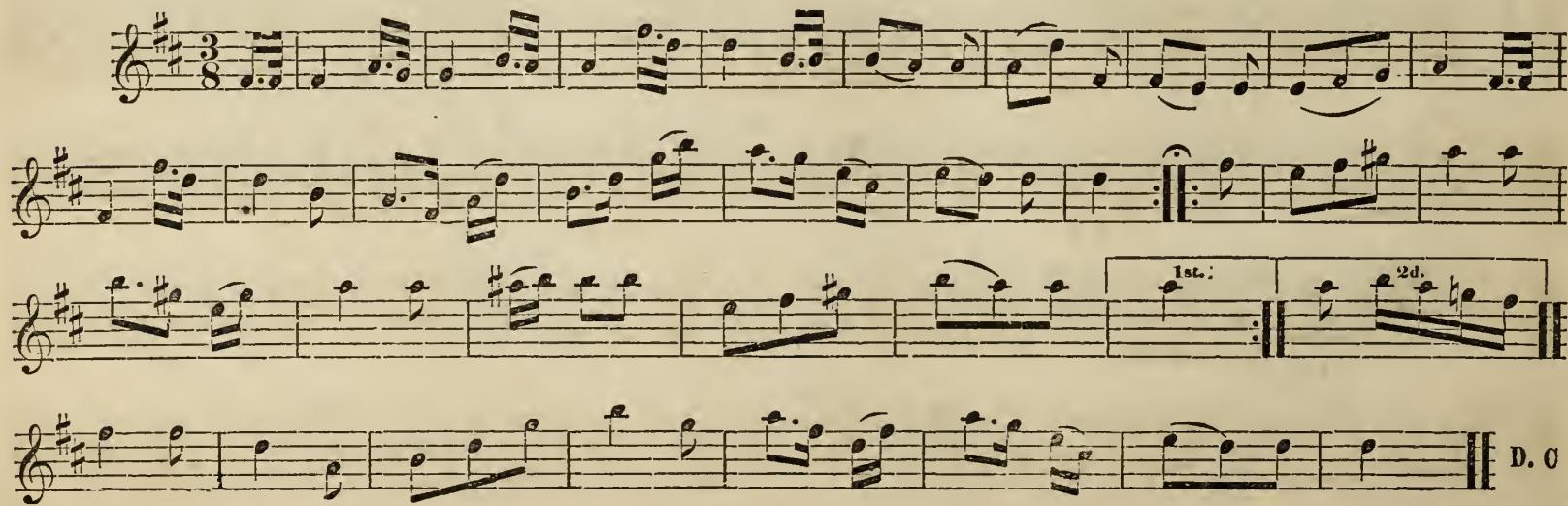
1st. 2d.

D. C.

KATHLEEN POLKA



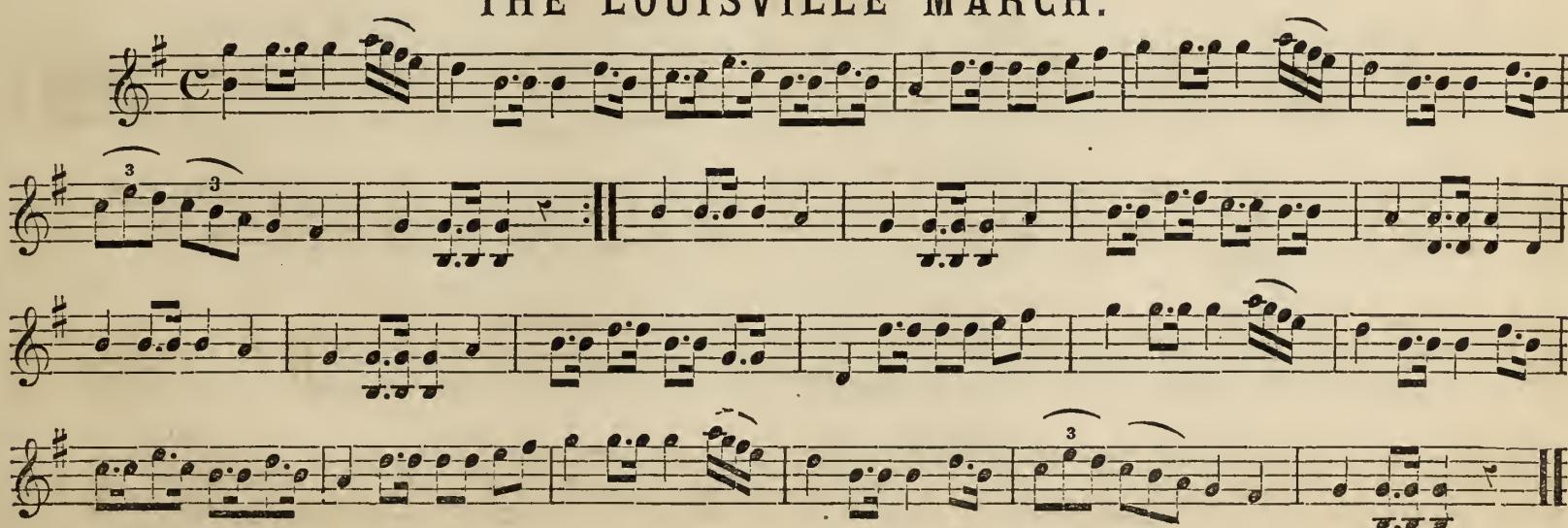
THE RIVER WALTZ.



BONNIE DOON.



THE LOUISVILLE MARCH.



LA BELLE FANNIE—VARSOVIENNE.

Moderato.

p

D. C.

THE FLOWER DANCE.... Pas de Fleurs.

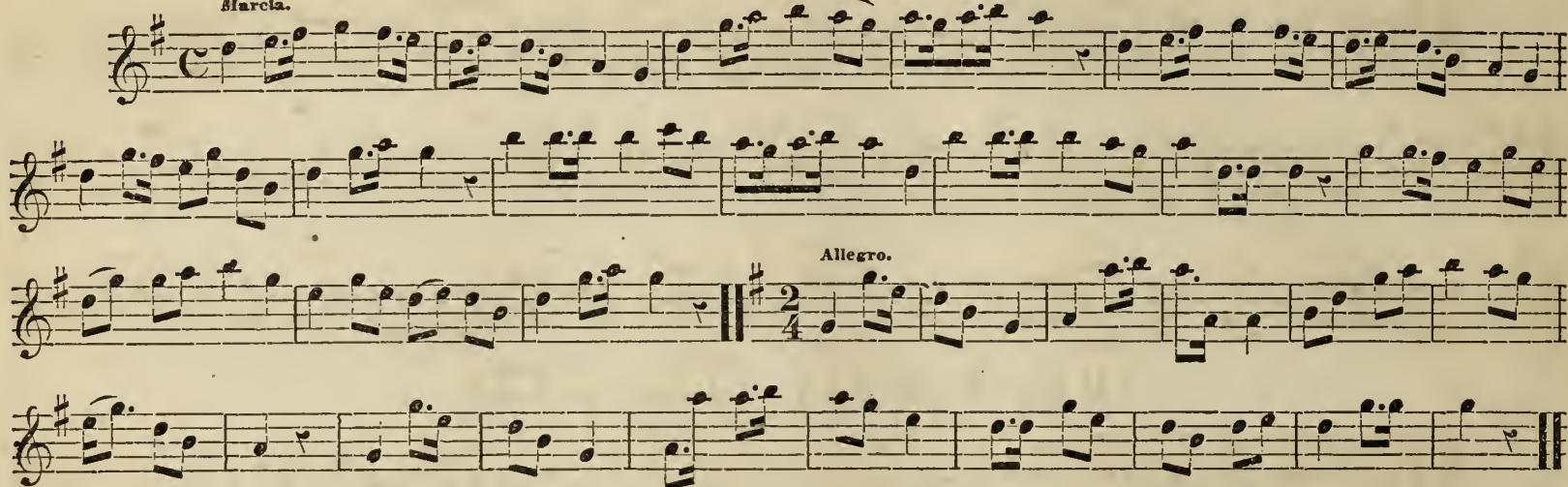
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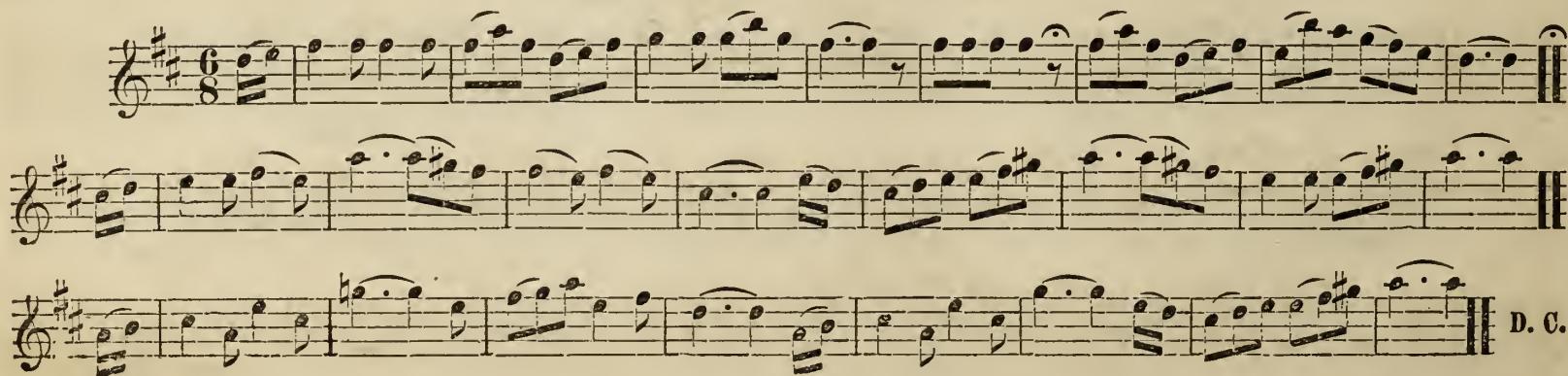
THE LENORA SCHOTTISCH.



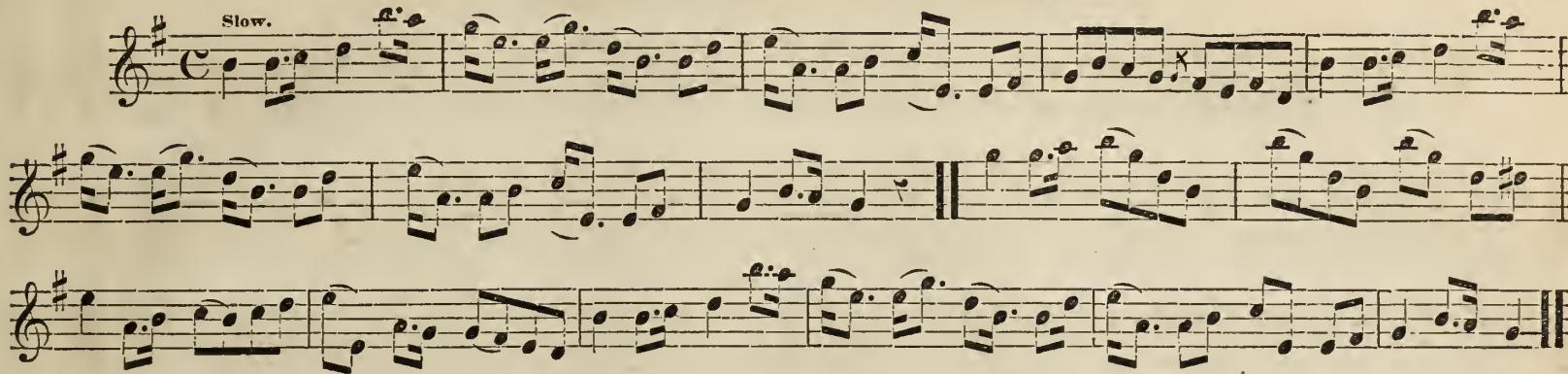
HAIL TO THE CHIEF.

Marchia.

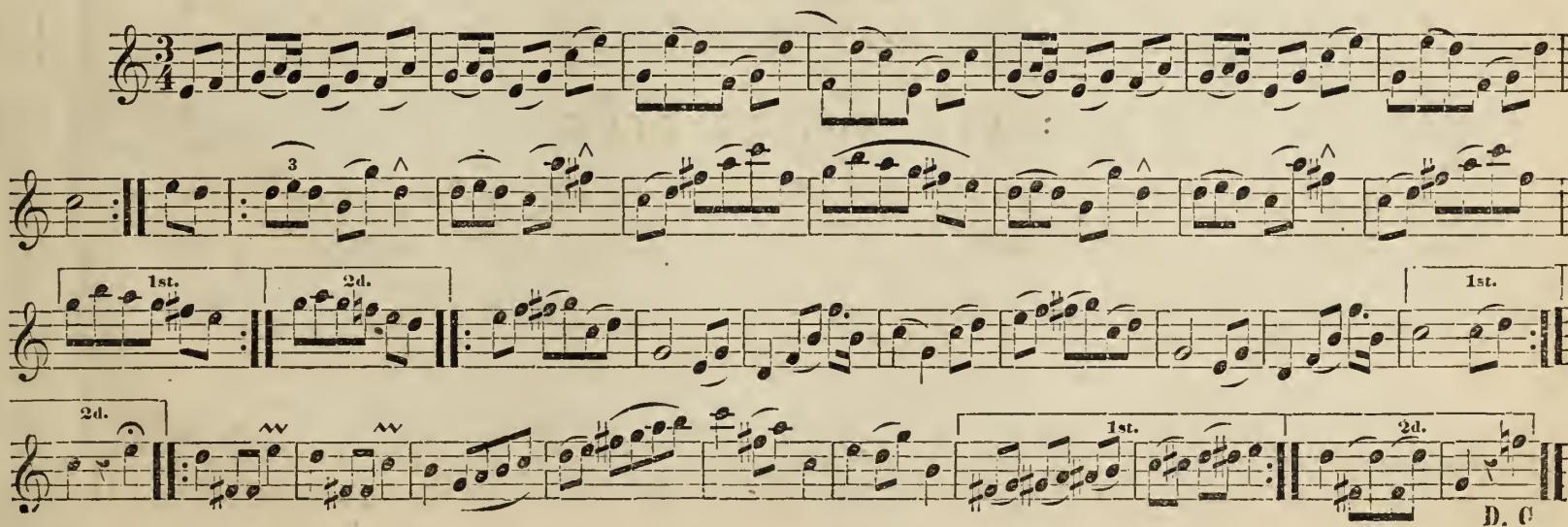
FALL NOT IN LOVE.



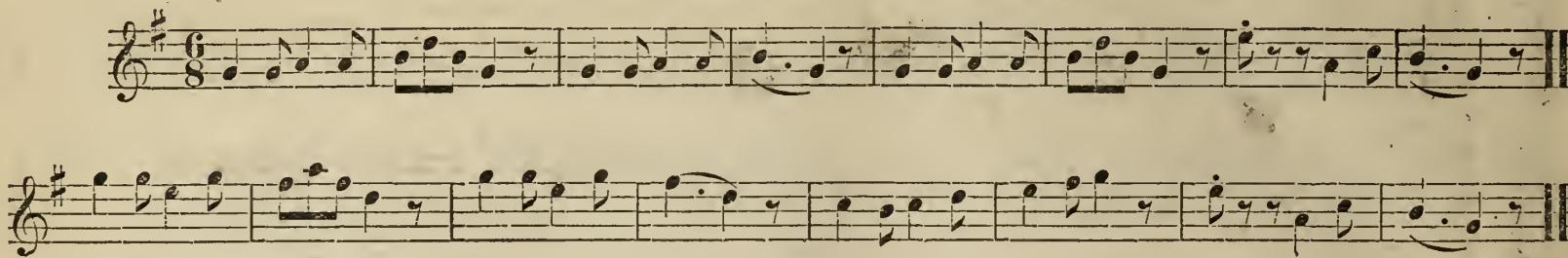
ARIA ALLA SCOZZESE.



THE ORIGINAL ZINGARILLA.



POP GOES THE WEASEL.



"Pop goes the Weasel" is performed in the same manner as a contra dance. The ladies and gentlemen are placed in lines opposite each other — The couple at the head run forward within the line and back again, to the time of four measures: then the same without the line during the same interval. Form a round of three, with one of the couple next to them on the line; turn once to the right and once to the left, making the one they have chosen pass quickly under their arms to places, singing "Pop goes the Weasel;" turn quickly to the other line and repeat figure with the partner of the last selected.

COLLEGE HORNPIPE.

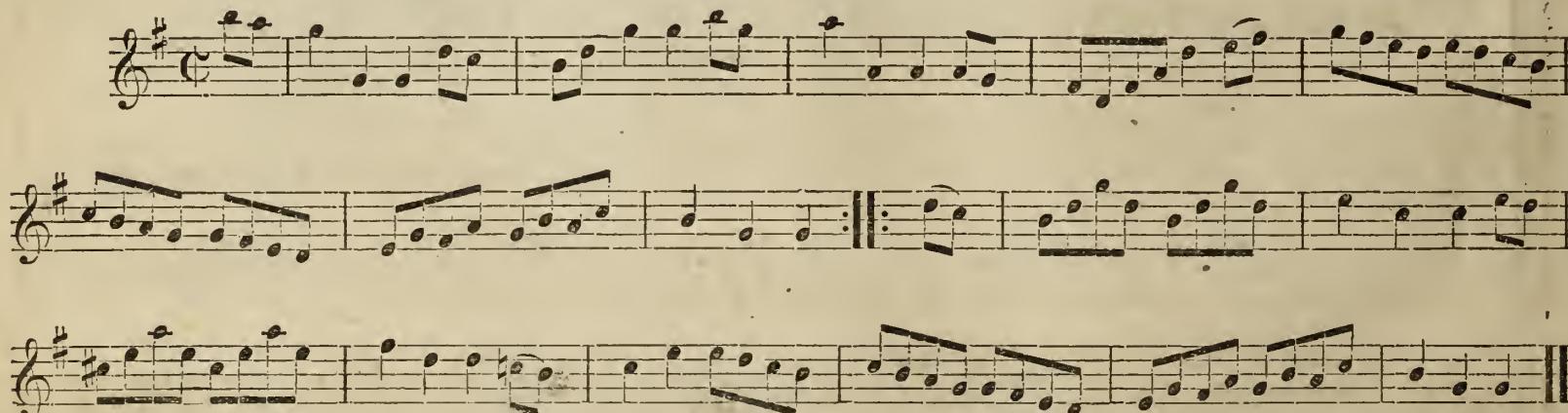


Figure.—First lady balance third gent. (4 measures.) Turn the second gent. (4 measures.) First gent balance third lady. (4 measures.) Turn the second lady. (4 measures.) Down the center. (8 measures.) Cast off right and left. (8 measures.)

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